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EICHENDORFF'S IDEAS ON ROMANTICISM.

A Thesis submitted

- by -

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GENERAL CHARACTERISTICS OF ROMANTICISM.

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GENERAL CHARACTERISTICS OF ROMANTICISM.

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GENERAL CHARACTERISTICS OF ROMANTICISM.

Romanticism arises out of a fundamental trait in human nature, which always exists, although sometimes it is obscured for long periods by opposing movements, such as classicism and realism. There is always a struggle between the two fundamental traits in human nature, - romanticism and classicism, or heart and head, and sometimes one, sometimes the other gains the ascendancy, generally as a reaction upon the other. Throughout the nineteenth century the world of reality taught us truths and led us to respect the value of facts. Along with this stream of facts there were waves of emotional life thrown up by the large romantic movement, which flourished at the beginning of the century.

It has been said that Romanticism is a return to the Middle Ages, but the definition is incomplete, as there were some elements in the Middle Ages which are lacking in Romanticism for example, asceticism was quite foreign to the general romantic nature; moreover some romanticists had no particular veneration for the Middle Ages. In reality it is the return to that eternal spirit that dwells within us, the presence of which makes

itself known and felt from time to time, but always in different forms.

Another shorter definition is that Romanticism is the cultivation of the inner life on its emotional side, or "Seelenkultur".

Romanticism is the characteristic expression of the Germanic temperament, and its appearance practically means the victory for the time being, of Germanic thoughts and feelings over those of the Latin races, or Classicism. Since its mission ^{is} was to free life from the feeling of restraint and to allow the emotions to develop there must inevitably follow what may be called the leading characteristic - individualism. This individualism is also a result of Fichte's "Ich" theory, for the subordination of the exterior world to the mind of man, even although man is to use his powers for higher moral development, gradually caused the deification of the individual. The feature is not only apparent in every disciple of the movement, but also it is one of the chief impulses, which produced most of the other important characteristics which illustrate it and show its development.

This excessive cult of self is one of the causes ^{of another characteristic} which was represented above all by Friedrich Schlegel and Tieck, - that of "romantic irony", which was also produced by the joy

in the possession of the powers of the Intellect and which led to the ability of looking down upon one's work from a sort of pinnacle and of being able to laugh at it. This cast a glamour of unreality and almost scepticism upon a large part of the work of the romanticists. It is important to notice that Tieck's irony is not identical with that of Schlegel, for Schlegel used irony as a critic and reformer, his main purpose being to destroy the faulty art conceptions of his day and to emphasize the fact that one must be lord over one's own works and deeds, while Tieck used irony as a plaything.

As a necessary result of the cult of the inner life, the romantic writers were interpreters of their feelings; for that end they studied their own personal life and also, - which is important, - their own life as related to the universal. In this study of the relations between man and the universe, the romanticists - in this case following Schleiermacher - were convinced that each individual emotional life has its root in the Divine, and so they wanted to give out what they believed they had found in God's soul as revealed in Nature. Thus the followers of Schleiermacher began to treat religion, not merely as a series of dogmas, but as a personal matter being closely connected with their own life, and this deepening of religious

in an allegory, such as "Heinrich von Ofterdingen" by Novalis, in a fairy tale, such as "Der Runenberg" by Tieck, or in a combination of the two such as "Das Marmorbild" by Eichendorff.

The only means by which the romanticists could express their thoughts about the unknown, so as to connect the inner life with the outer, was by means of symbols. A concrete object was taken as a symbol by giving it an inner meaning, which was sometimes suggested on seeing the object, sometimes fantastically attached for a specific purpose. For example, Nature suggested the idea of God, and was used as the symbol of Divinity; on the other hand, the Blue Flower was given a meaning, - the Golden Age. It is important to notice the place of symbolism amongst some of the other characteristics. The gradual tendency towards Roman Catholicism was greatly furthered by the fact that this religion ^{is} ~~was~~ symbolic. Romantic art was symbolic, so was romantic irony, for a poet did not say all he could have done, also what he did say very often had a hidden meaning. In addition poetic works were the ambassadors to the thoughts of poets and in this way were also symbols. This use of symbols plunged the romanticists further and further into the realm of mysticism, the only realm in which philosophy, poetry and religion can possibly touch, for they felt it their mission to draw into the light that which before had been enveloped in darkness and to reveal the workings of what

they called "fate", being earnestly convinced that the lives of men are influenced by supernatural powers. This characteristic of symbolism is particularly developed amongst the later Romanticists.

Closely connected with the love for symbolism was the love and worship of beauty, which gradually became the only aim of the Romanticists, to the detriment of the regard for rules. Thinkers knew that a certain object was beautiful, because their emotions told them so. To them beauty was essentially spiritual, it caused love, which is the force which creates life. These forces of life and love caused the romanticists to have great sympathy with Nature and led them to investigate into the mysterious relations between man and nature and their mutual influences. Fichte, the father of romantic philosophy, in extreme horror of the fashionable cry for Nature departed altogether from it and maintained that there is nothing in Nature which does not already exist in man's mind. The real and most beloved romantic philosopher was Schelling, who regarded nature and mind as two aspects of the "Weltseele":- "Die Natur soll der sichtbare Geist, der Geist die unsichtbare Natur sein", with this difference: that nature is not conscious of its own mind, while man is, his mind developing with that consciousness. It is in this way that Nature became to them the visible sign of

the Creator and received a meaning of its own. All Romanticists were agreed upon the fact that every poet must sympathize with Nature and feel the mutual relations between God, man and Nature before he can be truly great. As a result, partly of the love for visible Nature and partly of the search into the unknown, the romanticists always felt a great desire to travel. This longing was always vague in itself, although it brought other sensations with it, such as restlessness and homesickness, a longing for something which was sometimes unattainable,- "Sehnsucht". Eichendorff has written his most beautiful lyrics upon these subjects.

The idea that life is all love and beauty lacked the feeling for social duty, which keeps order and binds a large community together by its mutual duties and obligations. This deficiency was one of the lessons which the study of this period taught later writers. However, this rebellion - against the laws dictated by stern reason for the welfare of mankind - was not so prominent amongst the romantic writers as it was amongst the writers of the Storm and Stress period, since freedom generally in thought and political life had been attained. This characteristic is also marked in other ways. Indeed, it was the tendency to break down the boundaries of national

prejudices, to have done with utilitarianism, that caused the reaction against the preceding literary movements and acted as mainsprings to the romantic movement, which stands pre-eminently for freedom and expansion of thought. This desire for freedom from rules is most apparent in the literary productions of the period, all of which are autobiographic. Thus all the works are concerned either with the history of the development of the inner life of an individual or else the development of a thought or a small occurrence; and so only two methods of expression were left to them:- (i) the novel, such as Goethe's „Wilhelm Meister", which is considered as the fountain source of the later works, and Eichendorff's „Ahnung und Gegenwart"; (ii) lyric poems, such as those of Eichendorff and of Novalis. The field of the drama was inevitably closed to them on account of this contempt for rules and also on account of the extreme subjectivism.

The romanticists are generally divided into two groups, the elder and the younger, but only the elder are entitled to the name of romanticists, according to the definition given by the leaders, and it is significant that the greatest writers, who are usually placed under one or the other group cannot be called romanticists according to that definition. The characteristics cited above in general hold good for both groups,

although distinctions between the two can be easily made, as usually one side of a characteristic is developed. For example, the elder romanticists were mostly north Germans and being thinkers, not only strived to interpret their art, but also to criticise it. Gradually the scene of action - literally and also mentally, if one opposes south to north as feeling to thought - moved further south, and consequently the younger romanticists developed that particular side which allowed their power of thought to be overwhelmed by their power of feeling. This had inevitable results, for while the elder romanticists were active men of the world as well as writers, the younger romanticists became less active ~~men~~ and more dreamy, their aims and aspirations becoming more and more vague. Nearly all of them had a dislike to following a regular profession; they even lost their powers of criticism and contented themselves with collecting specimens of art, refusing to take an active part in the world around, with the excuse that the world was out of joint and that they themselves were unfitted to be of use under the circumstances. This feature is best illustrated by comparing works of each period. "Heinrich von Ofterdingen" is a man of action, while the hero of Eichendorff's "Aus dem Leben eines Taugenichts" is for the most part an aimless wanderer. We have no lasting work from the younger group to com-

compare with the translation of Shakespeare and the investigation into foreign languages and literature from the elder, which call forth such praise. [↑]

(Romantic irony disappeared altogether in the younger Group, for writers such as Arnim and Brentano regarded life much too earnestly and indeed, too tragically; moreover they were not mentally strong enough to be able to laugh at their own work.

As it can be supposed from examinations of these characteristics the very weaknesses and failures of the romanticists had their beginnings in those characteristics, upon which the leaders laid emphasis. For example, Novalis' view of Nature degenerated into a form of pantheism; the use of irony produced artificiality and also insincerity with regard to literary works; the attempt to reconcile ideas which they themselves considered as irreconcilable could not induce conviction. The leaders themselves, moreover, lacked that unknown strength, which moulds thoughts into poetic and durable outward form, besides the force of will which impels men of genius to creative works almost in spite of themselves and as it has been said before, the feeling for social duty never existed, which impels a man forward, very often compensating for the lack of genius. The cultivation of the longings concerning their inner life, which weakened all sense of responsibility and destroyed the idea of leading a good useful life in the world, and

the effort to reconcile the irreconcilable, which furthered the use of symbols and ended in vague, unreal mysticism, gradually led the members to enter the Roman Catholic Church, which stifled all freedom of thought and life, and with that also - of necessity - the romantic period.

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REMEMBERING THE IDEAL OF ROMANTICISM

EICHENDORFF'S IDEAS ON ROMANTICISM.

INTRODUCTION.

INFLUENCES.

In preparation for every poet the ground has to be made ready and the seeds sown. Eichendorff was no exception to this rule, for the influences brought to bear upon him in his early home-life and later on at Halle and Heidelberg were a sort of training for the later poet. Joseph, Freiherr von Eichendorff was born in March 1788, and as his name tells us belonged to a noble family. He gives us a graphic description of the life spent at his home, Lubowitz in his "Tagebuch". As, for example, how his mother told him fairy tales and what joy he took in Nature, studying Zoology with great interest. He also describes his life at school at Breslau, where his mind was entertained by frequent visits to the theatre where the dramas of Goethe and Schiller were acted. In fact everything was ready for the final impulse, which was given at Halle and Heidelberg. He paints with great love the Gibichenstein, close to Halle, and the picturesque situation of Heidelberg, which is "romanticism itself". Influences inside the colleges were not lacking; Steffens at Halle, Görres, Arnim and Brentano at Heidelberg, together with eager study of the earlier

romanticists exercised influences upon his views of romanticism which were never to be blotted out. Thus he grew up in the very atmosphere of the Romantic movement and assimilated its ideas; yet at the same time he stood far enough away from it in his actual life to be able to study ^{its} the causes, characteristics and the reasons of its failure.

THE CAUSES, DEFINITION, MISSIONS & MASTERS OF ROMANTICISM.

CAUSES OF ROMANTICISM.

Political
tendencies.

Eichendorff's whole life and especially his youth was spent during one of the saddest periods of German history, when the whole of Northern Europe was oppressed by Napoleon, and when an infectious kind of cosmopolitanism was general, which stifled all thoughts of patriotism.

"Es ist hiernach auch sehr begreiflich, dass Hund H.
in dieser alles verwischenden Gleichmacherei
ohne Nationalität und Geschichte einkühner
Geist, wie Napoleon, den Gedanken einer ganz
gleichförmigen europäischen Universalmonarchie
fassen konnte."

p. 408

Görres alone was not misled by this movement and he had an important influence upon his students, especially Arnim, Brentano and Eichendorff.

„Es ist unglaublich, welche Gewalt dieser Mann Hund H
über alle Jugend, die irgend geistig mit ihm p. 421.
in Berührung kam, nach allen Richtungen hin
ausübte. Und diese geheimnisvolle Gewalt
lag lediglich in der Grossartigkeit seines
Karakters, in der wahrhaft brennenden
Liebe zur Wahrheit und einem unverwüstlichen
Freiheitsgefühl, womit er die einmal
erkannte Wahrheit gegen offene und verkappte
Feinde und falsche Freunde rücksichtslos
auf Tod und Leben verteidigte. ----- Wenn Gott
noch in unserer Zeit einzelne mit prophetischer
Gabe begnadigt, so war Görres ein Prophet,
in Bildern denkend und überall auf den
höchsten Zinnen der wildbewegten Zeit
weis/sagend, mahnend und züchtigend.“

The result of this, - although it did not occur until the time
of the younger school - was an outburst of patriotism, which,
in the case of Eichendorff never died away, and which bore fruit
above all in his lyrics.

"Ich möchte am liebsten mein ganzes Sinnen, Letter to
Fouqué p. 8
Trachten und Leben, mit allen seinen Bestrebungen,
Hoffnungen, Mängeln und Irrtümern, meiner
Nation, der es geweiht ist, zu strenger Würdigung
und Beratung darlegen".

literary

activity. As Germany at that time was not ready to throw off her
yoke of slavery, a period of waiting naturally set in, when
men turned aside from active life for the time being and gave
themselves up to thought.

"Es gibt, meines Bedenkens, keine reichere, Letter to
Fouqué p.16
entscheidendere Zeit, als wenn ein tüchtiges
Volk im vollen Bewusstsein und Gefühl
seiner Kraft plötzlich stillsteht und sich besinnt."

In this manner the ground in Germany was being prepared for
the appearance of Romanticism which had never completely died
out, retaining a small foothold in the Universities of Halle
and Heidelberg.

"Die Universitäten hatten vom Mittelalter Hund H p.410.
noch ein gut Stück Romantik ererbt."

During this period of literary activity, thinkers, not finding
sufficient and satisfying material in the present, turned their
thoughts to the Middle Ages and also to the literature of
foreign countries.

"---= wohl tut es manchmal not in dieser Zeit,
sich in eine schöne Vergangenheit zu versenken".

Letter to
Farenheid p.71

"Ich flüchte mich daher noch immer häufig
ins Spanische, ~~wo~~^{wo} mir dann Cervantes und
Calderon über manche Sandscholle hinweghelfen".

Letter to
Schön p.60.

Reaction.

Another result of this period of thought was a reaction
against preceding phases, such as, "Aufklärung" and
"Philistertum".

"Der durchgreifende Grundgedanke (vonder
Romantik) warennoch ein kern gesunder:
der Gegensatz von Ritter und Philister".

H.und H
p.410.

"Dieser alberne und unwürdige Zustand
musste endlich den Ernst der Nation zu
einer umfassen den Reaction herausfordern.

D.R. p.215.

Es musste vor allem Andern, nur erst der
innerlich verstümmelte Mensch wieder
hergestellt, der einseitigen Aufklärung des
überfütterten Verstandes, der sich damals
exclusiv der gesunde nannte, musste die
verborgene tiefere Nachtseite der menschlichen
Seele: Gefühl und Phantasie, erfrischend
wieder beigegeben und das sonach erweiterte

und ergänzte Dasein mit der grossen
Vergangenheit, von der es die Reformation
geschieden, von neuem in welthistorischen
Zusammenhang gebracht werden".

"Der Geist einer bestimmten Bildungsphase
lässt sich nicht aufheben, wie eine
Universität (Halle). Was wir vorhin als
das Charakteristische jener Periode bezeichnet:
die Opposition der jungen Romantik gegen
die alte Prosa war keineswegs auf Halle
beschränkt, sondern ging wie ein unsichtbarer
Frühlingssturm allmählich wachsend
durch ganz Deutschland".

H. und H.
p. 420.

cp also
i) H und H
p. 423.1.24.

ii) D.R.
p. 123.1.27.

iii) D.R.
p. 146.1.31.

religious
endency.

The preceding phase of trying to explain everything by
means of reason (Aufklärung) only resulted in confusion,
uncertainty and dissatisfaction. Men grew tired of the old
denying and questioning spirit of Protestantism and wanted
something positive, in which they could believe; hence the
longing after those elements, which only the Roman Catholic
Church can give.

"Alle Revolutionen der Poesie sind durch
die Religion gemacht worden. Noch in der

G.P.L.
i) p. 22.

neuester Zeit entstand aus der religiösen
Reaction gegen den Unglauben einer
flachen Aufklärung die moderne Romantik".

"Der Inhalt der Romantik war wesentlich
katholisch, das denkwürdige Zeichen eines
fast bewusstlos hervorbrechenden Heimwehs
des Protestantismus nach der Kirche".

G.P.L.
ii) p.212.
cp also
H.und H
p.437.1.2

The stress which he lays upon the fact of Romanticism being
the desire after the old Church can be questioned. It is true
that there was a tendency towards Roman Catholicism in the
School, which was recognised by most of the Romanticists. But
this tendency was brought about more by the outward worship, ~~wh~~
which is customary in that church, and also by the characterist~~ic~~
ics which it cultivated, such as mysticism, symbolism, rather
than by any inward conviction of the truth of its teaching.
Moreover can we not say that Romanticism was the desire after
other things as well, such as national unity and fresh
knowledge ?

In the preceding causes it is easy to see that Eichendorff
gives the reasons of his own Romantic tendency, rather than
those of the school at large. For example, he lays great
stress upon the influence of Görres over the patriotic spirit
of his followers, but Görres was not brought into close contact

with the leaders, such as the Schlegels. Besides he takes no account of the impulse given by Wackenroder and Tieck and their celebrated walk to Nürnberg.

DEFINITION OF ROMANTICISM.

Eichendorff was essentially romantic, brought up as he was in its very atmosphere, and before he was 20 years old we find him using the word in a connection which immediately strikes the keynote to his romanticism.

„In einem Dorfe wechselten wir schon

Tb. p.188

sehr spät die Pferde und kamen um

ein Uhr Nachts in Brunn an, und

was² recht romantisch, indem von

allen Fenstern Nachti/gallen schlugen,

und zwei junge Menschen aufder

Strasse schön zur Guitarre sangen".

A little further on we have another example of his use of the word, where we can perceive his romantic aspect of Nature.

„Heute nachmittag gingen wir beide allein,

Tb. p.213

durch Erinnerungen und Clara du Plessis

romantisch zum ersten Male zum

Wolfsbrunnen. Mit wunderbaren Gefühlen

gingen wir über die linken Berge durch
Gärten, Sträucher und enge Felsenpfade,
mit der immer währ-enden Aussicht auf
das ^lliebliche ^cNekartal ^tunter uns, und
die gegenüber stehenden flaunig belaubten
Berge, bis sich endlich der Weg senkte,
und uns das unbeschreiblich einsame
Tal des Wolfsbrunnens in seine ganz
eigene magische, dunkle Stille aufnahm".

Romanticism has its root in Christianity, and in the following
definition we see ^{also} its qualifications. ~~also~~.

"Diese ^cChristliche Poesie ist
über/sinnlich, wunderbar, mystisch,
symbolisch; und das ist eben der
unter/scheidende Karakter des
Romantischen".

G.P.L.
i) p. 43.

Besides being peculiar to Chri^stianity, Romanticism is also
peculiar to the Germanic temperament, and the following
definition gives Eichendorff's conception of Romanticism from
point of view of the word itself.

"Es kann uns im Grunde ziemlich
gleichgültig sein, woher wir das
Romantische über/kommen haben, es ist
jedemfalls ein ganz eigentümlicher,

G.P.L.
i) p. 52.

von classischem Altertum, wie von der nordisch-heidnischen Weltanschauung verschiedener Geist, der vorzüglich in Deutschland Aufnahme und Vertiefung erhalten hat und also wesentlich deutsch ist. Romanisch kann diese Erscheinung, trotz der verführerischen Klangähnlichkeit, schon darum nicht genannt werden, weil grade die romanischen Franzosen und Italiener sich am wenigsten dabei beteiligt haben, dieselbe vielmehr durch germanische Völker, durch die Goten in Italien und Spanien, und durch die Normannen in Frankreich, ins Leben gerufen worden ist. Christlich wäre ohne Zweifel die angemessenste Bezeichnung dafür, wenn sie nicht zu allgemein wäre, indem wir eine Menge christlicher, ja geistlicher Gedichte besitzen, die nichts weniger als romantisch sind. Wir sehen daher, der Name romantisch mag nun alt oder von den Schlegel's erfunden

21.

sein überall keinen vernünftigen Grund, von einer Berzeichnung abzuweichen, die einmal ins Volks/bewusstsein gedrungen, und deren angebliche Unklarheit und Nebelhaftigkeit hier am wenigsten störend ist, daja das Romantische selbst, nachhallen Seiten in's Unendliche auslaufend, sich nirgend in feste und bestimmte Begriffsgrenzen einhegen lässt".

In this definition also we see his adverse attitude to everything contained in the word classicism. This is common to most Romanticists, who pointed to the older literature of the Germanic races, instead of to the classic mythology. "Das Marmorbild" of Eichendorff is an allegory in which the poetry, that has its impulse in this classic mythology is a siren, ready to lure any unheeding young poet into her trap.

It is interesting to compare the definition given by Schlegel:

"Romanisch nannte man die neuen aus der Vermischung des Lateinische mit der Sprache der deutschen Eroberer entstandenen Dialekte; daher Romane, die darin geschriebenen Dichtungen, woherdenn

Bartel's
Literatur
Geschichte,
p.515.

romantisch abgeleitet worden ist; und
ist der Charakter dieser Poesie Verschmelzung
des Altdeutschen mit den späteren, ~~ad.~~ h.
christlich gewordenen Romantik, so
werden auch ihre Elemente schon durch
den Namen angedeutet".

The difference of definitions is caused by the fact that
Eichendorff was essentially a poet, ruled by his inner feelings
and faith, with ⁿo sympathy for classicism, while Schlegel was
essentially a critic, who searched for the causes and meanings
of abstract ideas.

THE ROMANTIC MISSION.

Eichendorff lays great stress on the romantic mission,
and it is always from this point of view that he criticises.
Romanticism has two missions:-

(i) A poetic or aesthetic:

"Die Romantik in dichterischer Beziehung
ist nicht bloss in ihren einzelnen
Erscheinungen, sondern ihrem innersten
Wesen und Principal nach, ganz und
gar eine geistliche Poesie".

D.R.
p.216.

(ii) A moral or ethical, which is also visible in the first:

"Die Romantik war keine bloss literarische
Erscheinung, sie unternahm vielmehr eine
innere Regeneration des Gesamtlebens,
wie sie Novalis angekündigt hat."

H. und H.
p. 433.

Moreover these two missions are the two chief differences
between Romanticism and any other movement.

"Vorzüglich zwei charakteristische Momente,
die sie von andern Literatur - Epochen
unterscheiden, erstens die Allgemeinheit
des geistigen Umschwungs, der nicht etwa,
wie in früheren Perioden, die Poesie allein
oder wohl gar nur einzelne Gattungen derselben,
sondern den ganzen Ideen/kreis
erfasste; und zweitens das religiöse
Grundwesen dieses Umschwungs, welcher
eben deshalb ein so totaler sein musste,
weil ja die religiösen Gefühle und
Überzeugungen überall das geheimnisvolle
Senfkorn sind, aus dem die Gesamtbildung
einer Nation emportreibt".

G.P.L.
ii) p. 202.

Eichendorff lays more stress upon these two missions, perhaps
than any other Romanticist. Most of the others took up

Romanticist^m as a sort of party, which allowed them to develop their inner feelings as its privilege. Although, of course, each member was a Romanticist for a certain reason, the mission of the school as a whole could not be clearly seen until after the period.

MASTERS OF ROMANTICISM.

KLOPSTOCK.

Klopstock is the father of modern Romanticism, and not Wieland.

D.R.
p.146.1.14.

"Klopstock war es, der es jugendlich unternahm und als seine Mission betrachtete, das, was der Unverstand oder die Ermattung der Zeit geschieden, Religion und Poesie wieder zu versöhnen, und wechselseitig durch einander zu beseelen."

D.R.
p.211.

"Durch jene masslose Berechtigung des Subjects, der positiven Religion gegenüber, wurde er der Vater der neuern Poesie überhaupt, durch seine Ästhetisirung des Christentums der Ahnherr der modernen Romantik".

D.R.
p.213.

cp. also
D.R.
p.216.1.13.

It is obvious that Eichendorff criticised him according to his own idea of the Romantic Mission and considered Klopstock as the father of Romanticism, because he carried out these two aims.

Eichendorff, like the rest of the Romanticists, acknowledged Shakespeare's influence.

SHAKESPEARE.

"Shakespeare ist und bleibt doch der
Meister erfrischend für alle Zeiten".

Letter to
Schön p.60.

Eichendorff did not recognize Goethe's importance and influence over the romanticists. He only recognized his genius with regard to

(a) poetry.

GOETHE.

"Heldenhaft aber glücklicher als wir
haben ~~Er~~ Exzellenz über ein halbes
Jahrhundertlang den Banner der Poesie
über dem Strome einer stürmischen,
vielfach bewegten Zeit emporgehalten,
und ein neues, unvergängliches Reich
deutscher Dichtkunst gegründet, dem
wir alle freudig und dankbar angehören".

Letter to
Goethe
p.32.

cp. also
D.R.
p.86.1.3.

(b) the novel. As we shall see later, Eichendorff[†] took Goethe's "Wilhelm Meister" as the model for novels.[†] In other respects Eichendorff only saw in Goethe qualities which he disliked, such as:-

- | | |
|-------------------------------------|----------------------|
| (a) lack of patriotism, † | D.R.
† p.170.1.21 |
| (b) lack of religious feeling, † | D.R.
† p.178.1.7. |
| (c) idealising of visible Nature. † | D.R.
† cpp. 106 |

We cannot say that Eichendorff criticised Goethe harshly or gave him characteristics which he did not possess, but we must remember that he had not studied Goethe as thoroughly as his successors studied him, so that he could not have proper recognition of the merits of this great master. Besides that Goethe and Schiller had been Romanticists in their earlier periods, but had separated from them, so that it is not likely that Eichendorff would criticise them as he would have done if they had remained Romanticists.

POETRY.

In considering Eichendorff's ideas concerning the different kinds of poetry, it must always be remembered that every province was regarded as poetry in its most extended sense, also it was mostly from its poetical point of view that he considered the drama or the novel etc. Hence what he says about one province in general holds good for all the others. There are a few facts to be considered before treating each province separately.

Firstly, exterior phenomena such as the introduction of Christianity, the Crusades, the Reformation and also foreign literature, have had a most important influence upon the German literature. „Es konnte nicht fehlen, soviel Poesie des Lebens musste auch in der Dichtung sich abspiegeln. Es war die germanische Waldnatur mit ihren Abenteuern, mit ihren Elfen, Berggeistern, Nixen, Riesen und Zwergen, wunderbar durchfunkelt vom frischen Morgenrot, das in die ahnungsvolle Götterdämmerung der altnordischen Mythologie hereingebrochen. Es war

D.R.
p.5.

dies/elbe jugendliche Eroberungslust,
 die hier die fremden geistigen Elemente, das
 Altclassische, und das Orientalische, anstatt
 von ihnen überwältigt zu werden, sich
 unterwarf und christlich machte".

"-----das Christentum die Poesie immer mehr
 von der Äussern Welt nach der innern Welt,
 vom Realen zu Gemütszuständen, von
 Handlungen zu Charakteren, mit einem Wort
 vom plastischen Epos zur idealen
 Seelenschilderung überführte, welche aber
 eben das Eigentümliche des modernen
 Romans bildet, der mithin wesentlich
 christlichen Ursprungs ist."

D.R.
 p.9.

"Die bilder/reiche Farbenglut des Orientalischen,
 womit das Abendland durch die Kreuzzüge
 in Berührung kam, blieb eigentlich
 immer nur eine phantastische Arabeske der
 christlichen Poesie, und hat diese nur mit
 der lustigen Wunderwelt der Feen dauernd
 bereichert -----".

cp. also
 (1) D.R.
 p.205.1.14.
 (2) D.R.
 p.16.1.1.
 (3) G.P.L.
 i) p.36.1.14
 (4) D.R.
 p.202.1.7.
 (5) G.P.L.
 i) p.21.1.28
 i) p.22.1.15

Secondly the subject itself is more important than anything
 else, since it determines whether the method of treatment shall

be by drama or by lyric poetry, also since it influences the kind of feeling which is excited.

„Das Gefühl an sich ist nichts, sondern erhält überall Bedeutung und Wundermacht nur durch seinen Gegenstand“.

D.R.
p.208.

„Die Leidenschaft ist an sich nichts, sondern erhält ihre gute und schlimme Bedeutung nur durch ihren Gegenstand“.

h.H.
p137.
cp. also
G.P.L.
i) p.246.1

Thirdly, the chief mission of the drama, and the novels etc., is to portray the times, and each period has developed its own particular kind, according to the influences exercised upon it and also according to its needs and characteristics. The Spanish literature fulfilled this mission better than any other literature.

„Unter allen ist ohne Zweifel die spanische Poesie die nationalste.-----In Spanien ist es die Freude und begeisterte Verherrlichung einer durch Jahrhunderte erkämpften Errungenschaft von Religion, Ehre und Ritter/lichkeit, welche ihr prächtiges, aber durchaus einförmiges Zauberlicht über alle Dichtungen und Dichter wirft“.

G.P.L.
i) p.20.

This point will be considered as we treat of the novel, the

drama, the epic and lyric poetry separately.

DEFINITIONS OF POETRY.

As we have seen Eichendorff is a romanticist with regard to its religious and poetical side, so that the consideration of poetry is one of the two most important matters to him.

There is only one kind of true and right poetry:-

"-----dass es nämlich nur eine wahre und
richtige Poesie gebe, stimme ich
vollkommen bei".

Letter to
Sivers,
p.181.

Poetry is connected with the inward life of a nation.

"Die Poesie ist die Blüte der Gesamtbildung
einer Nation".

D.R.
p.1.

This definition gives us the connection between the mission of Romanticism and poetry, its method of expression. He expresses this fact in various ways.

"Alle Poesie ist immer nur der Sprecher
der Lebens/gesinnungen einer Kultur/periode".

D.R.
p.255.

"Was ist Poesie? Nur die indirecte d.h.
sinnliche Darstellung des ^{wi}Ewigen und
immer und überall Bedeutenden, welches
auch jederzeit das Schöne ist, das verhüllt
das Irdische durchschimmert".

G.P.L.
i) p.22&23.
cp. also
(1) G.P.L.
i) p.112.1.1
(2) D.R.
p.195.1.20.

By this definition we can see immediately what a religious

foundation poetry has in Eichendorff's estimation.

The elements indispensable for the one true and right poetry are:-

i) natural and sincere feelings.

"Fast möchte ich sagen, dass meine ersten
Gedichte jener schönen Unschuld, der Seele
aller Poesie nicht ermangeln. Meine erste
Liebe und lebendige Religion des Lebens
wurde bald gestört, indem ich ebenfalls
irregeleitet von der herrschenden Idee von
Religion, einging in die allerlei Bestrebungen,
Absichten und die Armut der Entsagung! Ich
wagte nicht mehr, was ich empfand, liebte und
dachte unmittelbar an und für sich zu
geben, sondern bemühte mich aller ursprüng-
lichen Freiheit unwürdig, meine freien
Eingebungen zu Trägern gewisser Ideen zu
machen, und nach diesen so lange zu
verallgemeinern, bis sie mir selber und andern
unkenntlich wurden und mein Wesen einmal
von dem eigentlichen Leben losgelöst, ohne
allen Gehalt und fast sich selber ironisierend
nach allen vier Winden hin verduftete.

Letter to
Löben
p.4.

Ich malte, wie, glaube ich, Jean Paul sagt,
mit Äther in Äther. Ich fühle es nun,
dieser einförmige Selbstmord der Poesie
muss aufhören, oder ich höre auf zu sein".

In this extract we see the results of attempting to force one's tendencies into unnatural channels, where the feelings cannot be sincere. Before all things the sentiments must come straight from the heart. Eichendorff himself was sincere, almost above all other things. This sincerity found expression in his whole-hearted religious faith and is the keynote to his lyricism. Besides that, it was the cause of his lack of Romantic Irony, for it was impossible for him to think lightly of his work.

ii) aspiration ^{or} and desire and longing. These elements are direct results of the widened boundaries of thought.

„Dieses unendliche Streben, Gott hat es nicht
blossdarum in die Brust der Dichter gesenkt,
damit sich diese wenigen daran erfreuen,
es soll, wie es in lebendiger Freiheit triumphiert,
die Welt umarmen, und ihr die Freiheit
wiedergeben. Das ist kein Zweck, sondern
die Natur der Poesie".

Letter
to Löben
p.5.

"Lassen Sie sich das nie stören , dass Sie nach vollendeter Arbeit damit un/zu frieden sind. Welcher Dichter wäre das nicht? Das ist eben das Wunderbare, diese Sehnsucht, nach dem Unerreichbaren und könnte diese jemals befriedigt werden, so wäre es mit der Kunst aus".

Letter
to Rühl
p.24.

This desire for something unattainable is a characteristic of the romantic school and in many ways the most important element of Eichendorff's lyric poetry. In common with the other romanticists, this vague longing for something took a practical form in the love for wandering, which pervades not only his lyrics but his stories. In the fresh morning air or during the night, but above all in the spring-time, through the woods or on the mountains must his heroes wander, drawn almost irresistibly to the common goal, - Rome. This characteristic is one of the chief motives in the gem of all his stories: "Aus dem Leben eines Taugenichts".

iii) beauty. As a result of this endless striving and desire for the unattainable, it follows that the object must not be a well-known or common fact or idea, but rather something which cannot be so easily acquired and which of itself

gives the idea. Hence not only must the sentiments be beautiful, but there must be above all beauty of form.

„Der Stoff wird daher in der Dichtung
jederzeit das Untergeordnete, die Form,
d.h. die Schönheit der Erscheinung
die Hauptsache sein“.

D.R.
p.85.

„Die rechte Poesie fängt niemals damit
an, für einen im voraus normirten
und zu gelegentlichem Gebrauche in
Bereitschaft gehaltenen Gedanken willkürlich
erst den passenden Stoff zu suchen;
ihr erster und letzter Zweck ist nicht
die Konstruktion der Idee, sondern die
Schönheit, die immer schon von selbst
ideal ist. Sie sieht und gibt in
unmittelbarer Anschauung die Idee
gleich im fertigen Bilde, wie die Blume
den Duft“.

D.R.
p.223.

This cult of beauty, in the sense, ~~here~~, belongs especially to Romantic periods and above all to Eichendorff and the later Romanticists. Outward beauty is necessary at all costs.

iv) fancy, feeling and enthusiasm. These elements must act as impulses to the poet, ^{with the result} ~~so~~ that the spirit of conception is important.

"In der Poesie kommt es aber überall nicht auf den Stoff, sondern fast ausschliesslich auf den Geist an, mit welchem der Stoff auf gefasst und gestaltet wird".

D.R.
p.146.

"-----auch Phantasie und Gefühl, deren Ausdruck eben die Poesie ist".

D.R.
p.203.

"Alle Dichtung setzt bekanntlich einige Begeisterung voraus".

D.R.
p.204.

"Ohne Gefühl, oder wenn man es so nennen darf: ohne Empfindsamkeit, gibt es freilich begreiflicher Weise überhaupt keine Poesie, denn das dichterische Gefühl ist eben die potenzierte Fähigkeit, das Grosse, Wahre und Schöne zu empfinden".

D.P.L.
i) p.246.

cp also
(1) D.R.
p.204.1.2.
(2) G.P.L.
i) p.23.1.11

This idea of the importance of feeling became more and more marked as the Romantic period progressed and was one of the real causes of its downfall. Eichendorff was not so guilty in this respect as some of the others, for he maintained that the idea is just as necessary.

„Dennoch bin ich der Meinung, dass -----
beide Elemente, Intelligenz oder Idee und
Gefühl unentbehrlich sind“.

Letter to
Schön,
p.122.

All these elements, natural and sincere feelings, aspiration and longing, beauty and the necessity of fancy, and enthusiasm show to what school he belonged and also that he adhered to the maxim that a poet must be born and not made.

THE EPIC.

Every kind of poetry has its origin in the saga.

„Alle Poesie nimmt ihren Ursprung aus der
Sage“.

G.P.L.
i) p.46.

The saga is according to its nature, objective.

„In der Sage sind aber die produktiven
Seelenkräfte eines Volkes, Verstand, Phantasie
und Gefühl, alle Blüte künftiger Bildung,
wie ein Märchen, noch ungetrennt in einer
gemeinsamen Knospe, wunderbar verhält
und abgeschlossen. Die Sage wird nicht
erfunden, sie ist nur der innerliche Reflex
der Erlebnisse eines Volkes, ihre Lapidar-

G.P.L.
i) p.46.

-schrift sind die Taten dieses Volkes,

welches sie poetisch nachträumt. Die

Sage is also ganz objektiv-----"

The saga has two developments, one of which is the epic.

"Die Sage ----- führt einerseits zur Geschichte und andererseits zum Epos, das noch halb historischist".

G.P.L.
i) p.46.

But the epos still retains the elements of the saga:—

1) There is no distinction between gods and heroes.

"Und gleich wie in der Sage auch die Götter -und die Heldenwelt noch nicht von einander geschieden sind, so wiederholt sich derselbe Organismus auch im Epos; und in dem ältesten nor/dischen Heldengedichte, in der Edda, erscheint Odin zugleich als Gott, König und Seher".

G.P.L.
i) p.46.

2) The material is composed of deeds and not of words like lyric poetry.

"Die Lyrik --- geht nicht auf die gewordene Tat, wie das Epos".

G.P.L.
i) p.72.

3) For that reason, the epic is the poetry of past deeds.

"---das Epos die Poesie der Vergangenheit."

G.P.L.
i) p.72.

4) The epic is also objective.

"Im Epos ^ggeht das Subjektive im Objekt auf. G.P.L.
i) p.105.
---Dort verschwindet der Dichter, die Ereignisse
sprechen, wie in der Geschichte, für sich selbst".

As it can be supposed from the fact that in the early history of mankind, men were active rather than thoughtful, the epic appeared first.

"Das Epos ist sonach überall die früheste G.P.L.
Dichtungsart, oder ^{vi}irelmehr die poetisch i) p.47.
verklärte Sage selbst." cp. also
(1) G.P.L.
i) p.73.1.3
(2) G.P.L.
i) p.82.1.3

Eichendorff himself has written one or two epics, but in them, although he describes, there is very little real action, ^tThe same dreamlike unreal atmosphere lying over them as over all his works.

THE NOVEL.

The novel for Eichendorff as for the rest of the Romanticists was important, since it was one of the two forms in which he expressed his thoughts.

The origin of the novel lies in the epic.

„Andere suchten für das gegebene Bild
die höhere Bedeutung, und strebten, die
halbvernehmbaren Naturlaute und
was in der Menschenbrust gleichsam wie
in Träumen zu uns spricht, jeden
verhüllten Keim des Ewigen, von unten
hinauf zu der symbolischen Schönheit
emporzuranken, nach der sich Alle sehnen.
Diese in der Gegenwart, in der Geschichte
und nationalen Erinnerung wurzelnde
Richtung ist ihrer Natur nach objektiv
plastisch, episch. Aber -- war jene
Symbolik eine durchaus christlich, und
wir haben bereits gesehen, wie das
Christentum die Poesie immer mehr von
der äussern Welt nach der innern Welt
vom Realen zu Gemütszuständen,
von Handlungen zu Charakteren, mit
einem Wort vom plastischen Epos zur
idealen Seelenschilderung überführte,
welche aber eben das Eigentümliche
des modernen Romans bildet, der mithin
wesentlich christlichen Ursprungs ist.“

D.R.
p.9.

The chief element in the novel is reason.

„Der Roman --- die Welt im Menschen --- deren
Motiv ist der eigentliche Gegenstand der
Darstellung. Die pragmatische Motivierung
aber, diese Naturgeschichte des innern
Menschen, ist wesentlich eine Sache des
Verstandes, und der Verstand, da es ihm
weniger um die Schönheit, als um Deutlichkeit
und Klarheit zu tun ist, wählt sich überall
die freieste Form des Ausdrucks: die Prosa.
Der Roman ist daher die Poesie des
Verstandes in ungebundener Rede".

G.P.L.
i) p.120.

Eichendorff does not carry out his ideas in this respect very well, as in all his novels his chief care is beauty and not reason. It is just this lack of reason which we must criticise, his novels being merely long poems written in poetical prose, The chief motive of the novel is love.

„Vor Allem aber ist es wiederum das
Hauptmoment aller Romane, die Liebe,
an deren Auffassung und Behandlung
sich die religiöse und moralische
Herabstimmung am schlagendsten
nachweisen lässt."

D.R.
p.23.

In his aspect toward the motive of love Eichendorff stands apart from the other Romanticists, for while the others had only two themes: love and beauty, love with Eichendorff had only a secondary place, his chief aim being the description and interpretation of beauty, and above all the beauty of nature.

The so-called moral novels, which have no other end in view, are useless.

„Ästhetisch genommen sind diese moralisirenden Tugendromane, wie alle Tendenz/poesie, ganz ohne Werth; aber auch in etischem und religiösem Betracht haben sie wenig genützt und sind sehr bald veraltet.“

D.R.
p.95.

The history of the novel is important in German literature, since the novel together with the lyric are the only methods of expression which have developed freely.

„In Deutschland ist nur der Roman der einzig zuverlässige poetische Ausdruck der geistigen Zustände. Die selbst in ihren Irrthümern und Torheiten gründliche, grübelnde und mehr beschauliche als handelnde Natur der Deutschen ist recht

D.R.
p.2.

geeignet für eine Dichtungsart, bei deren
breiter Form oder vielmehr Uniform der
Dichter, wie auf einem Spaziergange alles
nur Erdenkliche ----- gemütlich in seinem
Gedächtniss einfangen kann, Und eben
diese bequeme Sichgehenlassen macht den
Roman, der überdies neben der Lyrik
bei uns am eifrigsten aus gebildet
worden, zu einer wahren Musterkarte
aller Gesinnungen und Narrheiten,
Abgründe und Untiefen seiner Zeit".

Goethe's „Wilhelm Meister" is the master-piece of the day,
since it carries out its mission, - that of portraying a
period.

„Das eigentliche Ziel des modernen
historischen Romans ist in „Wilhelm
Meister's Lehrjahren" am glücklichsten
erreicht, Hier hat Goethe den verhältnen
Geist einer denkwürdigen Entwicklungs-
periode rein und scharf erkannt, und
ihn, indem er ihn frei walten lässt,
mit allen seinen grossen Bestrebungen
und kleinlichen Torheiten durch eine

G.P.L.
ii) p.223.

meisterhafte Darstellung für die
Nachwelt festzubannen gewusst".

Eichendorff took "Wilhelm Meister" as his model, when he wrote some of his own stories, notably "Ahnung und Gegenwart" and "Dichter und ihre Gesellen". "Ahnung und Gegenwart", which is more important is also a portrayal of the times in which expectation, hope and longing are the characteristics. "Dichter und ihre Gesellen" is a mere imitation, and adds nothing to his fame.

LYRIC POETRY.

The second most important method of expression to Eichendorff, who was above all individualistic, and the one in which he best succeeded, was of course, lyric poetry. Poetry in general portrays the thoughts and deeds of a nation, but lyric poetry is more confined and has a deeper source.

"--die Lyrik --die Geschichte der ^S Seele" G.P.L.
i) p.75.

The chief element of lyric poetry is subjectivism, hence it is the poetry of the present.

"Die Lyrik ist von aller Poesie die subjektivste, G.P.L.
i) p.72.
sie geht nicht auf die gewordene Tat,

wie das Epos, und nicht auf die werdende

Tat, wie das Drama, sondern auf den

eigentlichen tieferen Grund von beiden:

auf den inneren Menschen; sie hat es

mit der Stimmung und nicht mit der

äussern Manifestation dieser Stimmung

zu tun.----- So ist die Lyrik, da sie

an die Individuen gewiesen, wesent^{nt}lich

die Poesie der Gegenwart, und

folglich unruhig und wandelbar

wie diese; von den Wellen der Zeit

erweckt und getragen.--- Sie ist daher

auch ihrer Natur nach musikalisch

und singbar, und ihr ei/gentliches

Organ ist das Lied".

"---- hier wird der Dichter zum alleinigen

Sprecher, indem er uns nur den Nachhall

giebt, den das Ereignis in seinem

Herzen geweckt".

G.P.L.
i) p.105.

Eichendorff's own lyrics were above all subjective; in them
he set forth his sorrows and his joys, hence a kind of sad

earnestness pervades his songs.

Since lyric poetry gives expression to the innermost feelings, the ideas on religion and philosophy peculiar to the period must influence it.

"Wenn die Poesie überhaupt mit den religiösen und sittlichen Zuständen der Nation innig zusammenhängt, so muss für deren Temperatur/wechsel grade die Lyrik, als die subjektivste Dichtungsart und Darstellung der Gegenwart, am empfindlichsten sein und sobald dort die Nation an ihrem Innersten ungewiss und irre wird, hier auch zuerst die Verwirrung eintreten".

G.P.L.
i) p.101.

As a result of the nature of lyric poetry, which portrays the inward thoughts of men, it is one of the last kinds to develop.

"Sie kann nämlich hiernach nirgend den Anfang einer Nationalpoesie bilden, wo vielmehr das Epos liegt.---- Es bedarf schon einer weiter vorgeschrittenen Zivilisation, um das Innerliche künstlich zu verklären."

G.P.L.
i) p.73.

Lyric poetry flourished in Eichendorff's time, because it was a period of political turmoil, and therefore subjective.

„Diese der subjektiven Zeit/richtung
entsprechende Innerlichkeit gibt uns
nicht mehr die Dinge wie sie sind,
sondern wie sich der Dichter empfindet,
geniesst oder erleidet. Daher steht bei
uns unter allen Dichtungsarten gerade
die subjektivste, die Lyrik, jetzt in
der üppigsten Blüte.“

D.R.
p. 85.

THE FOLKSONG.

A peculiar kind of lyric poetry is the folksong, which is developed among the people.

„Die Lyrik, nachdem sie das Rittertum
überwunden, ging, ihrem unverwüstlichen
Geiste nach, zum Volk.“

G.P.L.
i) p.157.

The people form it and give it its peculiar characteristics and form.

„----keine einzelnen berühmten Dichter;

G.P.L.
i) p.165.

die einmal angeschlagene Empfindung,
weil sie wahr und natürlich und
allgemeinverständlich ist, töⁿkt durch
mehrere Generationen fort; jeder Berufene
und Angeregte bildet, modulirt und
ändert daran, verkürzt oder ergänzt,
wie es Lust und Leid in glücklicher
Stunde ihm eingiebt. So ist das
Volks/lie^d, in seiner unausgesetzt
lebendigen Fortentwicklung, recht
eigentlich das poetisch Signalement
der Völkerindividuen, Gleich wie aber
Kraft und Ausdruck der Empfindung
nicht bei allen Individuen überhaupt
derselbe sein kann, so erhält auch
das Volkslied bei den verschiedenen
Volks/stämmen, je nach ihrer klimatischen
und geistigen Structur, seine besondere
Physiognomie und Eigentümlichkeit."

As it can be supposed from the preceding quotation, the
folksong is natural to every race.

"Jedenfalls ist er (der Volks/gesang)
der Grundstock aller nationalen

G.P.L.
i) p.166.

Poesie, die in der Natur/wahrheit des
Volks/lie~~d~~s ihre Wurzel hat".

The folksong possesses the chief element of the lyric poetry:
that of reproducing after impressions or thoughts.

"Das Volks/lie~~d~~ hat aller/dings den
Grundkarakter aller Lyrik überhaupt;
es stellt nicht die Tatsachen, sondern
den Eindruck dar, den die vorausgesetzte
oder kurz bezeichnete Tatsache auf
den Sänger gemacht".

G.P.L.
i) p.165.

But it is more natural and unaffected by the laws of art than
the ordinary lyric poetry.

"Von der Kunstlyrik aber unterscheidet
es sich durch das Unmittelbare und
scheinbar Unzusammenhängende, womit
es die empfangene Empfindung weder
erklärt, noch betrachtet oder schildernd
ausschmückt, sondern sprunghaft
und blitzartig, wie es sie erhalten,
wie/der/giebt, und gleichsam im Fluge
plötz~~l~~ich und ohne Übergang, wo man
es am wenigsten gedacht, die wunderbarsten
Aussichten eröffnet; Das Volks/lie~~d~~ --

G.P.L.
i) p.165.

ist daher durchaus musikalisch,
rhapsodisch und geheimnisvoll wie die
Musik, es lebt nur im Gesange, ja
viele dieser Volksliedertexte sind erst aus
und nach dem Klange irgend einer älteren Melodie entstanden."

Eichendorff himself has written several lyrics which have
become popular on account of their similarity to the folksong.
Indeed, some of them are even called folksongs, such as "In
einem kühlen Grunde".

THE DRAMA.

Most of the Romanticists did not even attempt to write
dramas, since the drama demands characteristics, such as
objectivism, obedience to rules, to which the writers could
not comply.

As is well-known the drama is of religious origin.

"Das Drama ist überall religiösen
Ursprungs, und aus dem natürlichen
Bedürfnis hervorgegangen, den
religiösen Kultus durch Wechselgesänge
zu feiern, zu beleben und zu erläutern."

G.P.L.
i) p.82.

The drama, according to its nature, contains the fundamental elements of both lyric and epic poetry.

„Eine solche bloss experimentale und vorbereitende Trennung der beiden ursprünglichen Grundelemente aller Poesie kann aber nirgend von Dauer sein, und strebt unablässig nach Wiederversöhnung, Und diese Vermittelung ist eben das Wesen des Drama's, wo das lyrisch Subjektive, ohne sich selbst aufzugeben, in der darzustellenden Handlung wiederum objektiv wird.“

G.P.L.
i) p.82.

cp. also
G.P.L.
i) p.105.
l. 15.

Also the drama is by nature tragic.

„Das Drama ist ferner, seiner Natur nach, ... durchaus tragisch, die versuchte Darstellung des Konfliktes zwischen Subjektivem und Objektivem, des unvergänglichen Kampfes der in der Menschenbrust begründeten Sehnsucht, und Forderung des Ewigen und Unendlichen gegen die begrenzenden Schranken des Endlichen.“

G.P.L.
i) p.83.

As a result of its religious origin and tragic nature, the drama found its expression in the Christian religion.

„Wo aber fände wohl die Poesie in der
ganzen Weltgeschichte einen so
tief tragischen Stoff, als im christlichen
Glauben?--- Es ist bekannt, wie
dramatisch bald im Anfange der
christliche Gottesdienst sich gestaltete.“

G.P.L.
i) p.83.

Because a higher culture is needed for the drama than for the
other kinds of poetry, the drama is always developed last of
all.

„Man begreift hiernach leicht, dass schon
das blosse Bedürfnis solcher Vermittelung
einen höheren Grad, wir möchten nicht
sagen menschlicher Bildung, sondern
künstlerischer Ausbildung und Reife
vorausgesetzt, als jene Vorbereitungszeit.
Daher erscheint auch das Drama, gewissermassen
Epos und Lyrik in ein Ganzes
zusammenfassend, überall zuletzt.“

G.P.L.
i) p.82.

Like the lyricist, the dramatist will be influenced
by the religious, moral and political ideas of his time.

„Im allen diesen Verzweigungen aber
wird Auffassung und Darstellung notwendig
den subjektiven Farbenton des Dichters

G.P.L.
i) p.105.

annehmen und, da der Dichter, er stelle
 sich wie er wolle, selbst in seinen Idealen,
 immerdar ein Kind seiner Zeit bleibt,
 zugleich in dem jedesmaligen besonderen
 Schliff des Zeitgeistes sich abspiegeln.
 Daher giebt das Drama, wo es sich wahrhaft
 volksmässig ausgebildet hat, unter
 allen Dichtungsarten die schärfste
 Signatur der wechselnden Bildung,
 Gesinnung und Sitte einer Nation."

Eichendorff lamented the fact, that up till then there was
 no national drama in Germany.

" Allein in Deutschland besitzen wir
 heute noch kein nationales Schauspiel."

D.R.
 p.2.

The causes are to be found in the phenomena of German history,
 above all in the Reformation, and in the 30 years War, which
 separated Germany into two parts, Catholic and Protestant,
 stifling all feeling for literature. As an argument to
 the contrary, because Spain still remains united and Catholic,
 the Spanish drama has developed freely as a national drama.

D.R.
 p.38
 & 39.

"---während in Spanien, wo das Katholische
 Element erhalten blieb, sich ein ganzes
 Jahrhundert hindurch um die bilden

D.R.
 p.39.

Hauptführer Lope de Vega und Calderon
zahllose Gruppen fast ebenbürtiger
Gefährten bildeten."

As masters of the drama Eichendorff took Shakespeare and
Calderon, since they fulfilled the mission of portraying
their times.

"Ohne Zweifel wird diese Physiognomie
durch das Drama, dessen Hauptaufgabe
eben die Charakteristik des Lebens ist,
überall am genauesten bezeichnet, wo
sich dasselbe irgend naturgemäss
entwickelt hat. Calderon versenkt uns
in alle Tiefen jener wunderbaren
Ritterlichkeit, die sich in Spanien am
längsten gegen die moderne Bildung
behauptete: Shakespeare ist durch den
germanischen Geist Altenglands, der durch
seine Schauspiele weht, fast unser Landsmann geworden."

D.R.
p.2.

The admiration for Calderon became more intensified as
he became older, so that in his "Zur Geschichte des Dramas"
even Shakespeare has to take second place.

Besides, as it is obvious from the quotations, he was a great admirer of the drama altogether, and even wrote a few dramas himself, but a dramatic talent had not developed^{in him} and although he never gave up his ambition in this respect, his dramas do not add anything to his fame.

Here it is interesting to notice that his best play, „Der letzte Held von Marienburg“ was produced^{in 1908} at the „Stadttheater“ in Breslau in memory of him, but was not a success in spite of the efforts of the actors and actresses.

POETRY AND POLITICS.

Such periods of history as contain war and other political upheavals, are never favourable to literature and especially to poetry. A country must first settle down after its struggles and brilliant achievements, and compose itself to thought; only then will the fine arts flourish. This was the opinion of Eichendorff, who expressed it in various ways.

„Der Lärm der Weltgeschichte muss erst
einigermassen wieder vertosen, damit die
Klänge echter Poesie, die nicht auf den
breiten Flügeln der Politik daherwütet,
hörbar und verständlich werden.“

Letter to
Dreves
p.89.

It is natural that every poet should be influenced by politics.

"Kein wahrer Dichter wird von den
grossen Bewegungen der Gegenwart
im tiefsten Herzen unerschüttert
bleiben."

D.R.
p.224.

But it is impossible for poets to represent truly the times
in which they live, since their view must of necessity be
narrow and limited by prejudices.

"Wir alle stehen den Dingen noch
allzunah, um sie poetisch aufzufassen,
und ruhig gestalten zu können."

Letter
to Schön
p.96.
cp. also
Letter
to Schön
p.160.
l. 15.

Eichendorff laments the fact that people are so taken
up by politics in his time that they cannot take interest in
poetry.

"Dagegen triebe ich jetzt Vorstudien zu
einer ähnlichen Geschichte des deutschen
Romans. Ob und wann ich damit
zustande komme, weiss Gott. Das Publikum
und die Verleger sind jetzt allzu politisch
für solche Dinge."

Letter
to Schön
p.110.

"Wenn die Zeit nur einen grossen
Gedankengabe!"

Letter
to Schön
p.137.

Eichendorff, like the other Romanticists, was always greatly oppressed by the confusion of the period in which he lived. Like the others, too, he very often wished to give up the battle and stand aside in order to live his life of peace and quietness, and to give himself up to poetry only. This is one of the causes of the extreme longing which pervades his works, finding expression in several ways. He himself expressed the wish, in one of his letters, that he might be able to wander over to America. It is significant^{in this respect} that one of his heroes Friedrich, in "Ahnung und Gegenwart" should retire to a convent. Also this dislike of the present and intense longing for something better caused him to create his own atmosphere and to live in his own world. Hence, the important position which the dream holds in all his works. Indeed, we must marvel at the wonderful dreamy atmosphere of these dreams, which, as in ordinary life, generally seem more real than reality.

The results which politics and the restless atmosphere of the times did have upon Eichendorff's ideas will be better understood when we treat of his ideas on individualism.

I N D I V I D U A L I S M.

Individualism is the most striking characteristic of romanticism and is present in every member, not making an exception in this case. According to Eichendorff, everybody has his own life to live, independently of anyone else.

„Es muss doch am Ende ein jeder seinen
eigenen ihm gewiesenen Weg gehen,
und darf nicht allzu^uviel nach anderen
fragen“.

Letter to
Sivers,
p.157.

Moreover everybody should allow his character to develop freely.

„Meine einzige Bitte zu Gott ist: lass
mich ganz sein, was ich sein kann.“

Letter to *
p.249.

We have already seen what happens⁴ if a poet tries to assimilate ideas foreign to his nature, or to develop in a direction which is unnatural to him. †

† cp. p.32 or 33

But on the other hand Eichendorff is a man of his time -

„Endlich fasste der Strom unserer grossen
Zeiten mich selbst und liess mich nicht
wieder los.“

Letter to
Fouqué,
p.8.

and bewails the suppression of the individual under the mass.

„Es ist überhaupt auffallend, wie in
jetziger Zeit alle Individuen verschwinden;

Letter to
Schön,
p.96.

alles ist allein auf die Massen gestellt.
Und doch ist die Masse nur eine Idee,
die wie das Königtum, und so weiter,
wenn sie wirklich in's Leben treten
soll, individuell, persönlich sein
muss."

And sometimes he rebelled against this.

"Man könnte manchmal wirklich
verdriesslich werden über den unbequemen
Lärm, wenn es nicht eben so sein müsste,
wie eine notwendige Naturbegebenheit,
wie ein Ungewitter, das die Luft
reinigt, wenn es auch zuweilen
tüchtig dazwischen hagelt. ---- Von
den armen Dichtern hoffen Sie zu viel.
Sie sollen freilich über ihrer Zeit
Könige, aber sie sind
stehen, wie die ~~recht eigentlich die Kinder~~
auch wie ~~der~~ recht eigentlich die Kinder
ihrer Zeit und leben von den Eindrücken
des Tages. Daher durch die ganze
Geschichte die fatale Erscheinung,
dass eine grosse Zeit immer grosse
Dichter, eine schlechte Zeit immer
schlechte oder gar keine Dichter hat.

Letter
to Schön,
p. 72.

Der Ärger wirkt bloss kritisch, was immer
der Tod der Poesie ist."

But Eichendorff, poet and thinker as he was, saw a better time
coming.

"Auch ich glaube, dass wir uns auf den
jetzigen Eisenbahnen der Weltordnung,
aus der gegenwärtigen Ideenkonfusion
glücklich hindurch schlagen werden."

Letter to
Schön,
p.207.
cp. also
Letter from
Löben,
p.58 note *

Indeed, it was his earnest wish to be helpful to his country
and age; and this fact is important, since it is by no means
a general characteristic of the romanticists.

"Gott hat uns ein Vaterland wieder
geschenkt, es ist nun an uns, es zu
behüten und endlich eine Nation
zu werden."

Letter to
Fouqué,
p.9.

It must be remembered on consideration of his ideas on
individualism, which was so crushed by the confusion of the
times, that although he shared the annoyance of the other
Romanticists at the fact that each individual could not develop
as he wished, yet unlike the others, patriotism was an important
matter to him. As proofs, he served as a volunteer in the
campaigns against the French; also later on in life he did ~~not~~
not withdraw himself from public affairs and even wrote a
number of essays on political questions.

R O M A N T I C I R O N Y.

A direct result of the ^eexcessive individualism of the Romanticists and of Fichte's "Ich" theory was that even the works of an author should be subordinated to him, since they belonged to the exterior world, which is subject to man's mind. It was also influenced by Kant's teaching, for since the Romanticist's conception of Kant's teaching was that it is impossible to distinguish reality from unreality, contempt of the reality be^acame general. All this led to a practice which is now called Romantic Irony.

Eichendorff recognised the uses of this characteristic, yet at the same time he despised the practice of it. He used the word even as early as 1809 in speaking of his own relapse into an artificial and forced way of thinking.

"-----bis sie (die Ideen) mir selbst und
andern unkenntlich wurden, und
mein Wesen, einmal von dem
eigentlichen Leben losgelöst, ohne
allen Gehalt und fast sich selber
ironisierend, nach allen vier Winden
hinverduftete."

Letter to
Löben,
p.5.

This practice of irony has its origin as far back as in the

Völketsbächer; for example in Till Eulenspiegel.

"Es sind die ersten rohen Lineamente
zu der modernen Erscheinung der Ironie
und des Humors, die erst später mit den
wachsenden Kontrasten ihre volle Macht
und Allein/herrschaft in der Poesie
erhalten sollten."

D.R.
p.30.

Eichendorff's attitude to irony was the same as that of Schlegel
Its use was to destroy absurd convictions in the different
provinces of thought, for nothing can stand against ridicule.
In this way he identified irony with what he called "Humor".

"Wir aber möchten den Humor vielmehr
die natürliche Reaction der noch
gesunden Kräfte gegen die allgemeine
Krankheit der Zeit (17. Jahrhundert) nennen".

D.R.
p.58.

"Gleichwie das Heiligste durch eine gewisse
perfide Ironie ins Lächerliche oder
Zweideutige gezogen werden kann, so ist
auch das Falsche und Schlechte durch
die Aufrichtigkeit eines tiefern dichterischen
Gefühls künstlerisch zu bewältigen.
Es gibt überhaupt gegen alle, schlechte
Literatur zwei Waffen, die schärfer als

D.R.
p.241.

bloss rhetorische oder allegorische Moral
in das wilde Fleisch einschneiden.
Eine Poesie der Wahrheit gegen die
Poesie der Lüge, welche, von dieser
keinerlei Ausgang nehmend, mitten
in die Dinge hineinbricht und mit
stillter Bildungskraft alle
schlummernden Keime weckt, die
dann schon von selbst den faulen,
schmutzigen Winter überwachsen
und unter Grün und Blüten begraben.
Und die zweite ist ein heiteres Spiel
mit und über den Dingen, das die
aufgeblasenen Narrheiten der Welt zu
Tode lacht; denn nichts kann die
Lüge, die nur von Eitelkeit lebt, weniger
ertragen als lächerlich zu erscheinen
vorder Welt. Beiderlei Waffen haben zu
ihrer Zeit die Romantik gegen die
Nüchternheit der damaligen Literatur
mit Glück geführt."

cp. also
i) G.P.L.
p.132.1.18 -
ii) G.P.L.
p.283.1.17.
iii) D.R.
p.126.1.28.

Eichendorff had no sympathy with Tieck's conception of irony
and considered it as one of the causes of the downfall of
Romanticism.

"Tieck ---- kundgegeben durch eine
gegen die Sache selbst gerichtete
feinzersetzende Ironie, die sich durch
alle seine Dichtungen schlingt, und
unter dem Vorwand, über den Dingen
zu schweben, anmutig spielend mit
der einen Hand wiedernimmt, was sie
mit der andern gegeben."

D.R.
p.242.

At the same time traces of Tieck's conception are apparent,
for example in the following quotation.

"Überhaupt ist es im Allgemeinen gewiss
ebenso unrichtig als ungerecht, der
Dichter mit seiner Dichtung zu identificieren.
Der Dichter mit seiner grössern Erregbarkeit
und Empfänglichkeit, umfasst freilich
lebendiger als andere Menschen, und
gleichsam in einer Art gefährlicher
Seelenwanderung, alle Elemente seiner
Zeit in sich, aber nicht, um in ihnen
aufzugehen, sondern um sie in
Schönheit aufgehen zu lassen."

D.R.
p.85.

As we have seen, Eichendorff identified irony with humour,
and a fact which he did not recognise, was that Tieck also

interpreted it as humour. The difference is that Tieck cultivated this tendency too much, so that an air of confusion and scepticism lies over his works, while the practice of irony is by no means one of Eichendorff's characteristics,

P H I L O S O P H Y.

The 'new' philosophy was one of the earliest influences which was brought to bear upon Eichendorff. As early as December 1804 - when Eichendorff was 16 years old - he took lessons in the "new" philosophy. This was not merely of trifling importance, for in his diary, January 1807, we read:

Tb
p.84.

„(Wir) besuchten den Herrn Direktor Wentzel, wo wir Gesellschaft fanden und mit dem Prediger Frosch ein Kolloquium über die ^uneue Philosophie hielten.“

Tb
p.169

But perhaps Professor Görres at Heidelberg exercised the greatest influence upon Eichendorff's ideas in this respect. In the programme given in October 1807 he says:-

„Von 7-8 Philosophie bei Prof: Görres, 4 mal wöchentlich“.

Tb
p.219

That Eichendorff studied Kant, Fichte and Schelling industriously, we gather from his literary works. In Kant he only saw a thinker with the denying spirit of Protestantism, doing his best to replace religion by mere morality.

„Kant war der eigentliche Philosoph der Reformation, indem er die einmal emanzipirte

G.P.L.
i) p.212.

menschliche Vernunft nun auch ganz
folgerecht zum waltenden Prinzip erhoben"

In his work he has above all:

"--- die philosophische Arbeit seiner Vorgänger H.und H
streng geordnet und da er dieselbe in seiner p.407.
grossartigen Wahrheitsliebe für das Ganze
als unzureichend erkannte, die Welt lieber op. also
sogleich in zwei Provinzen geteilt: in die G.P.L.
durch menschliche Erfahrung wahrnehmbare, i) p.10.1.3
die er sich glorreich erobert, und in die
terra incognita des Unsichtbaren, die er
mit der ⁿur dem Genie eigenen heiligen
Scheu auf sich beruhen liess"

This aspect of the world affected his religious aspect.

"---er tolerierte jenseits ein geheimnisvolles G.P.L.
Gebiet, in das die Vernunft nicht einzudringen i) p.212.
vermag; die Vernunft soll daher in dieser
Abgeschiedenheit und Resignation sich selbst
genügen, sich selber Sittengesetz und Tugend,
also im Grunde eine Religion ohne Gott sein."

Such an advocate of reason could not possibly have any sense
of poetry, which is one of the most important factors,
according to Eichendorff.

"----dass er (Kant) von der tieferen Bedeutung^t
 der Poesie kaum eine Ahnung hatte, da^r
 dieselbe im Grunde für ein blosses
 Zerstreungsmittel hielt."

G.P.L.
i) p.10.

Yet, on the other hand, it was natural that Kant's philosophy should influence poetry.

"Indem diese Lehre die Poeten ander^r
 Schwelle des Allerheiligsten von der
 Erkenntnis Gottes und der überirdischen
 Dinge zurückwies, verwandelte sie notwendig
 die Religion ins blosse Moral, welche, so
 isolirt vom Glauben und dem lebendigen
 Zusammenhang mit den göttlichen Dingen,
 zu einem abstrakten Tugend - Stoizismus
 erstarrte. Und diese abstrakte Moral sehen
 wir denn bei Kosegarten idyllisch schwärmen
 ---und mit Schiller's Marcius Posa die
 Bretter betreten ----."

G.P.L.
i) p.12.

Kant's philosophy was misunderstood by his immediate followers.

"Seine Schüler wollten klüger sein als der
 Meister und alles aufklären.-- Sie setzten
 nun ihren lichtseligen Verstand ganz
 allgemein als alleinigen Weltbeherrscher ein ---".

H. und H
p.407.

In any case there is no connection between the philosophy of Kant and that of Romanticism.

"---- noch eine ganz besondere Spezies
von Philosophen, die den unmöglichen
Versuch machte, die Kantsche Lehre ins
Romantische zu übersetzen"

H und H
p.416.

It is strange that Eichendorff was so severe against Kant, considering that the enemy of both of them was the same - "die Aufklärung". He seems to have overlooked the fact that Kant, by showing the impotence of reason, cleared the way for the Romanticists, who advocated feeling as the ruler. Yet Eichendorff himself above all is a poet of feeling, in some respects more than the other Romanticists were.

The boundaries of thought, so confined by Kant's theory FICHTE. of reason, were soon broken down by Fichte; with this theory: everything which exists in the world already exists in the mind of man.

"-- bis zur Vergötterung des reformatorisch
emanzipierten Subjekts. Die Welt ist nichts,
sie existiert nur in der subjektiven
Vorstellung, das absolute Ich ist die Welt."

G.P.L.
i) p.212

"Fichte wollte jenseits des Kantschen
bedingten Wissens eine unbedingte

G.P.L.
i) p.10.

Denk-freiheit geltend machen, er^unternahm
 es wirklich, über den Abgrund, den Lessing
 auf-ge^tan, hinwegzusetzen, das Prinzip
 des Protestantismus in seiner ganzen
 Strenge als souveraines Ich über^die Welt,
 auf die letzten unwirtbaren Gipfel des
 Idealismus emporzuheben ---- eine
 unmögliche Aufgabe."

The fact is curious that, although Fichte was responsible for the excessive individualism by his "Ich" theory, Schlegel was the only one of the Romanticists who acknowledged himself to be his follower, so that Eichendorff in this respect did not stand apart from the majority. It was natural that after the first burst of enthusiasm over the new teaching had died away ~~that~~ thinkers should study it more critically and find out its incompleteness.

Pro^testantism had gone as far as it could, so that it had
SCHELLING. either to cease existing altogether, or to return to its origin. To bring about the latter course was Schelling's mission.

-- indem er das Ideale und Reale als Eins
 " begründete im Absoluten, aus dem das Ich
 und die reale Welt hervorging, und dass also

G.P.L.
 ii) p.203.

die Identität von Natur und Geist, oder
Gott selber ist."

Thus, not only are there two worlds, the world of nature and the world of man, but also there are mysterious workings in both worlds, the connections between which Schelling attempted to point out.

"---- er andeutete den geheimnisvollen
Zusammenhang in den Erscheinungen der
Natur, sowie in den Wissenschaften".

H und H.
p.414.

"Schelling suchte daher, wie schon die
Bezeichnung seiner Lehre als „Naturphilosophie“
andeutet, das die Natur und ^g ~~G~~eschichte
verschmähende, ^b ~~u~~nbedingte Wissen mit dem
bedingten der äussern Wahrnehmung zu
vermitteln, und den geheimnisvollen Goldgrund,
den Schimmer Gottes, der alle Erscheinungen durch-
leuchtet, in wesentlich Platonischer Anschauung
nachzuweisen"

G.P.L.
i) p.11.

The results of this theory upon the aspect of life are:-

"Dieser Totalanschauung des Lebens gemäss
sind Wissenschaft und Religion Emanationen
jenes Absoluten, die Weltgeschichte nur die
Selbstentwicklung und Offenbarung desselben,

G.P.L.
ii) p.203

der Staat sein organischer Körper, die Schönheit
 aber die endliche Darstellung des Unendlichen
 vermittelt der Kunst, welche mithin eine
 unmittelbare Offenbarung Gottes im menschlichen Geiste ist†

† cp. p. 31.

Thus Schelling's mission was identical with the mission of the
 Romanticists.

„Der Naturphilosophie endlich entsprach unsere neuere
 Romantik. Gleich jener Philosophie (die Naturphilosophie)
 hat die Romantik aus dem beschränkten
 Erfahrungsgebiete Kant's, so wie von der
 stofflosen Luftspiegelung der Fichte'schen
 Ichheit, kühner wie beide, wieder zu der
 innern Wahrnehmung des Übersinnlichen
 und der in der äussern Welt waltenden
 ewigen Natur^R Kraft sich zurückgewendet.“

G.P.L.
 i) p.13.

cp. also
 G.P.L.
 i) p.203.
 1.22.

In thus praising Schelling, Eichendorff differed in no way
 from the others, all the Romanticists being enthusiastic
 admirers of this philosopher.

Eichendorff was always very severe against the so-called
 "schoolroom" philosophy, the reaction against which he
 considered to be one of the causes of romanticism. Kant's
 followers wanted to be more clever than their master and tried

to explain everything; hence the schoolroom philosophy, in which thinkers merely groped about in the dark. But the romanticists considered Kant's teaching to be this: we cannot explain anything with our reason, and so we must look for other means. It was this search for other means which comprised the philosophy of the romanticists, most of them considering the keynote to be religion, or rather religious feeling. Eichendorff saw this point clearly.

„Bisher suchten die Literarhistoriker die ganze Bildung „ängstlich vor aller positiven Religion abzusperren, daher die bei aller philosophischen Aufgeblasenheit und poetischen oder vielmehr unpoetischen Überschwenglichkeit entsetzlich dürrer und prosaischen Historien.“

Letter to
Holland
p.149.

As it can be supposed, he had a great contempt for ^{mere} reason.

„Es wäre sehr widersinnig anzunehmen, dass für den Menschen überhaupt nichts vorhanden sei, als was der menschliche Verstand begreift.“

F der A.
p.182.

„Das Übersinnliche und Geheimnisvolle des Lebens ist nirgend Sache des Verstandes,

D.R.
p.44.

er betrachtete es mit vornehmen

sarkastischen Lächeln, indem er alles

Ideale nach der wahrnehmbaren

Wirklichkeit, und namentlich die Religion

als blosser Moral sich vernünftig zurecht

legte."

cp. also

i) D.R.

p.67.1.14.

ii) D.R.

p.49.1.30.

But this does not mean that he did not see the necessity of reason, which would be absurd. Of course, intelligence is necessary.

"Der Verstand legt zwar den Pfeil auf

D.R.

p.223.

den Bogen zurecht und richtet und zielt."

Moreover this development of the mind and thinking powers is a sign of the new times.

"Das Streben nach Entwicklung der

F der A.

p.168.

Geisteskraft ist das unterscheidende

Merkmal der neuen Zeiten."

Above all, what is most important in every province of thought is^s the search for truth, and in the following quotations the influence of the Romantic philosophers upon Eichendorff's mind is clearly seen, since they had demanded freedom of thought, searching for it where it pleased them best, their only aim being satisfaction of their desires in this respect. This search for truth has been above all carried out by the German nation,

with two results:

i) cosmopolitanism of thought.

„Ideen lassen sich aber nicht in Provinzen
einfangen, und begrenzen, sie sind ein
Gemeingut der Menschheit und greifen
über die einzelnen Nationen hinaus.
Daher hat das deutsche Volk auch, auf
Unkosten seines Patriotismus und
Nationalgefühls, einen beständigen Zug
nach dem Weltbürgertum verspürt. Sehr
begreiflich; wir wollen die ganze
Wahrheit und finden sie natürlicherweise
weder bei uns, noch bei unseren
Stammesverwandten genügend ausgeprägt,
wir greifen daher, wo irgend ein
Lichtblick aufleuchtet, in die Vergangenheit,
in die Fremde, und lassen diese ebenso
bald wiederfallen, wenn wir uns
getäuscht, oder noch immer nicht vollkommen
befreidigt sehen.“

G.P.L.
i) p.4.

ii) variety of thought.

„Jener Grundzug des deutschen Charakters,
die Beschaulichkeit und der Ernst, der uns

G.P.L.
i) p.5.

Alles zu durchforschen und zu prüfen
nötigt, bedingt indess gleichzeitig auch
den Trieb, aus der allgemeinen Rundschau
immer wieder in uns selbst heimzukehren,
das Errungene innerlich zu verarbeiten,
und die eigene besondere Natur möglichst
eigenthümlich auszuprägen."

In looking over these ideas of Eichendorff's upon the subject
of Romantic Philosophy we must notice that he had no original
ideas on any part of it, yet he had studied it and was greatly
influenced by it, even more than he himself recognised.

The complement of philosophy, and above all of mere
reason, is religion, by which we are enabled to find the truth.

"Denn alle Philosophie kann sich von
ihrer ursprünglichen geheimnisvollen
Heimat nicht lossagen, und geht, wosie
redlich die Wahrheit sucht, stets auf die
Lösung der höchsten und letzten Fragen:
auf die Religion."

G.P.L.
i) p.212.

"Alle Philosophie, wosie nicht bloss
den Apparat und Schematismus des
Denkens gibt, die höhere Versöhnung

D.R.
p.109.

von Glauben und Wissen zur Aufgabe

hat und immerdar haben wird."

RELIGION:

In considering Eichendorff's views of religion, we must remember that this was to him the most important factor in his life. (2. Indeed it was that which wielded the bond between him and the romantic movement, for, as we have seen, it was the spiritual side, which attracted him most of all) (His tutor ^{Ciupke} at Lubowitz, and the school he attended in Breslaw, the teaching of Heintze^R afterwards, together with his own observations and studies only deepened a characteristic, which was so innate) (2)

He studied with great zeal and insight the religious life of his time, having ample opportunity for this in his work. He saw the different phases, such as that of "Materialism^{us}", "Pietismus" and the different results they had upon the minds of people, with this effect:-

"Wenn ich reicher und jünger^{wäre}, ich wanderte heute^{ach} Amerika aus, nicht aus ~~Reigheit~~ - denn die Zeit kann^{mir} persön-lich ebensowenig etwas anhaben als^{ich} ihr - sondern aus unüberwindlichem Ekel an der moralischen Fäulnis."

Letter to
Schön
p.106.

This feeling he shared with most of the other Romanticists, and can be compared with their attitude towards politics.

He had no sympathy with these so-called religions.

"Der Piet-istenspuk, der übrigens auch hier in voller Gift-blüte steht ist, in der Tat empörend und eine wahre Karikatur der alten Ketzer-riecherei. Dieser heutige Pietismus, dem der Mund beständig von christlicher Liebe überfließt, ist eigentlich nichts als die Religion des Hasses."

Letter
to Schön
p. 135.

It is important to notice his attitude to these phases, since it intensified his belief that Romanticism ought to destroy them.

We have already seen what results the introduction of Christianity had in the early and middle ages upon the life, religion and literature of the times, and also that Romanticism has its root in Christianity, but it is necessary to note more particularly Eichendorff's attitude to the Middle Ages to see the causes of his admiration for it. Eichendorff was a true romanticist in his veneration for the Middle Ages. In fact, we cannot exaggerate his admiration for that period, which represented in many ways his ideal. He even speaks of himself as:

".... das sei der letzte Romantiker, der sich vor dem Fortschritt der wachsenden Bildung in dem mittelalterlichen Urwald geflüchtet".

Erlebtes
p.380.

The Middle Ages represented the youth of the Christian peoples, hence its characteristics were:-

„Die Phantasie vorherrschend, eine noch elastische Tatkraft, ein gläubiger Mut, und gewaltiges Wagen und Ringen im Guten und Schlimmen. Wie im Frühling bricht alles in Knospen und Blüten aus, und verbreitet eine wunderbare Schönheit über das Christentum im Mariendienst, in Bauwerken, Schmuck, Künsten“.

h H
p.135

The ruling principle was fidelity.

„... die Tugend aufopfernder Treue, die bei uns sprichwörtlich geworden und einen wesentlichen Charakterzug des deutschen Mittelalters bildet.“

G.P.L.
i) p.28
cp. h.H
p.137 13

In religious life, people were united by a common bond: the Church.

„Die Kirche war der eigentliche Mittelpunkt, um der sich alles gruppierte. Von der Kirche empfing der Kaiser seine Berechtigung und Weihe, und seine höchste Aufgabe und Ehre war es, Schirmherr der Kirche zu sein. In weiterer Gliederung nach unten gruppierte sich um den Kaiser das Rittertum, in seinem innersten Wesen gleichfalls ein kirchlich religiöser Verein, um auch in untergeordneten Kreisen die Gerechtigkeit

h.H.
p.136.

Gottes auf Erden darzustellen."

Moreover, belief, which is the most important factor of religion was then strong.

"Damals war der Glaube noch stark und allgemein". h H
p.138.

Hence we might sum up by saying that Eichendorff saw in the Middle Ages, just those characteristics, especially with regard to religion, which were then lacking at the beginning of the 19th. century. Although he did have, in common with most of the Romanticists, such an admiration for the Middle Ages, it must be confessed that it was more for the ideas, which had been conceived of it, than for the reality. He even says himself that although people are very fond of referring to the good old times, it must not be taken so exactly, since they were only a caricature of the old good times. Neither must we take Eichendorff's veneration for the Middle Ages so literally, since it was only another phase of the Romantic longing and remembrance of what might have been. Thus the Middle Ages were taken as ideal, because they seemed to contain the necessary characteristics, especially from the religious point of view.

A fact, which is particularly striking, is his dislike and misunderstanding of Protestantism. It is necessary to

notice this, for in showing up what was to him the negative side of Protestantism and the positive side of Roman Catholicism, he points out the factors in the latter religion which appealed to the Romanticists and which wielded the bond between him and them. This dislike of Protestantism had its root in his misunderstanding of the Reformation. Its spirit was one of denial, causing the faculty of reason to rule over that of fancy, and its ultimate result was the splitting up of Germany inwardly into two parties.

D.R.
p.38

Its chief characteristics were:

„Die durchgreifende Subjektivierung der Religion,
das Revolutionäre ihres Verfahrens und ihre
Hinneigung zum klassischen Altertum.“

D.R.
p.36

We can understand how repellent the contemplation of these characteristics would be to a man, who was a Roman Catholic, and submitted above all to the pope, a conservative and lastly a great lover of the Middle Ages, all of which ideas were, according to Eichendorff, contained in Romanticism.

Eichendorff never looked upon Protestantism in any way, except as a sect, which had fallen away from the church, and in speaking of the church, he always meant Roman Catholicism. And in return for the denying Protestant spirit, the Church offers a positive religion.

cp also
i) D.R.
p.70 L 13.
ii) D.R.
p.142 L 31

This was Eichendorff's favourite qualification on which he laid most stress.

iii) D.R.
p.176 L 20

In return for the severe and prosaic outward appearance of Protestantism, the Church offers a religion beautiful in its outward worship, for it is by no means an indifferent matter, whether the outward appearance of a religion, and the way in which one worships is beautiful or not. The proving of this fact or in other words, repairing the harm done by the Reformation was one of the missions of Romanticism.

liv) D.R.
p.197 L 8.

v) D.R.
p.211 L 4.

"Es ist wahrlich eine würdige und segensreiche Aufgabe, unseren zerstreuten Lands-leuten auch die tiefsinnige Schönheit unserer Religion vor Augen zu stellen."

Letter to
Lorinser
p.232.

Three important elements of Christianity and above all of Roman Catholicism, the cult of which was the aim of the Romanticists are: (a) beauty, outwardly and inwardly.

"Es ist daher keineswegs gleichgültig, ob die Religion auch äusserlich schön oder trocken und nüchtern erscheint, denn die Schönheit in ihrer reinen Auffassung ist ebenfalls göttlich."

h H
p.135

But Eichendorff saw that the dangers of going too far in this particular respect resulted in forgetfulness of truth and loss of belief, which was a cause of the decline of Romanticism.

„Beide (Klopstock und die Romantiker) haben weniger die Poesie religiös, als die Religion poetisch gemacht, welche fortan nicht durch ihre Wahrheit, sondern durch ihre Schönheit siegen sollte Dieser Katholizismus der Romantiker war also wesentlich nur eine ästhetische Religion; der Nachdruck ruhte überall auf der Form, die sonach auch naturgemäss sehr bald zur Manier werden musste, wie sie namentlich bei dem letzt genannten Dichter (Fouqué) stehend und widerlich geworden ist. Wie Klopstock haben daher auch die Romantiker für die Dichtkunst sehr viel, für die Religion aber wenig wahrhaft Erspriessliches gewirkt.“

D.R.
p.216-
217

(b) mysticism, since the faculty of reason can explain nothing.

„Der Mensch kann schon sich selbst nicht begreifen, eben weil er durch ihm inne/wohnende unbegreifliche Kräfte mit dem Geheimnisse der Ewigkeit verbunden ist, denn der Verstand vermag nimmermehr die einfache Frage: woher und wohin? zu beantworten. So haben denn auch die Katholiken von jeher die Gottheit als Geheimnis und unsere Beziehung zu ihr, die Religion als etwas Unbegreifliches gefasst.“

F der A
p.182.
cp also
i) h H
p.137 L 35
2) G.P.L
i) p.260 L 1'
3ii) G.P.L.
i) p.111 L 1

This mystic side of religion was not cultivated by Eichendorff to the extent it was by Novalis. Eichendorff's

mysticism found expression in the mysterious connection between man and nature, man and God, and did not become so complex and unfathomable as that of Novalis.

(c) Poetry. There is an important connection between poetry and religion, for religion is indeed poetic:

"..... die tiefe Poesie unserer Religion"
"Wenn aber die Religion nicht einseitig diese und jene Anlage, sondern den ganzen Menschen, also auch Phantasie und Gefühl, deren Ausdruck eben die Poesie, gleichmässig in Anspruch nimmt, so ist gar nicht abzusehen, warum der Mensch gerade in seinem Innersten auf jene mächtige Schwinge verzichten, aus dem wunderbaren Instrument, über das der Finger Gottes gleitet, eine Saite herausnehmen und so die ursprünglich vorgesehene Harmonie willkürlich zerstören soll. Diese Bedeutung der Poesie als eines geheimnisvollen Organs zur Wahrnehmung wie zur Mitteilung der göttlichen Dinge, ist auch von jeher von der Kirche anerkannt worden."

Letter to
Reinkins
p.181.

D.R.
p.203.

Moreover not only is poetry an element of religion, but also in itself it is religious:

"Wo dieses religiöse Gefühl wahrhaft lebendig ist, wird es sich nicht mit müssiger Sehnsucht

G.P.L.
i) p.21

cp also
G.P.L.
i) p.111
L 3

begnügen, sondern in allen bedeutenden Erscheinungen des Lebens sich abspiegeln; am entschiedensten in der Poesie, deren Aufgabe, wenngleich auf anderem Gebiet und mit anderen Mitteln, offenbar mit jenem Grundwesen der Religion zusammenfällt, also in ihrem Kern selbst religiös ist."

It is interesting to notice, while considering the poetry of religion, that although poetry had the secondary place, the elements common to both are connected. For example, beauty is present in both, also aspiration or longing is ultimately connected with mysticism.

Religion imposes various conditions, to which one must submit, but above all the most important factors necessary for the right conception of religion, are:-

(a) faith, which is inseparable from love:

"Wie poetisch auch immerdar das Christentum sei, sie musste hier zuletzt auf einen übermenschlichen, positiven Inhalt stossen, der nicht in ihr aufgehen konnte, weil er weder dem Verstande, noch der Phantasie, sondern nur dem Glauben zugänglich ist."

G.P.L.
ii) p.23.

"In der Dichtkunst bekundete sie (die Romantik) diese ihre höhere und durchaus religiöse Weltanschauung durch die, dem Christentum eigentümliche, versöhnende Liebe, die kein blind zermalmen des Schicksal anerkennt,

G.P.L.
ii) p.204

cp also
D.R.
p.204 L 31

nichts Grosses und Edles diesseits vernichtend abbricht, sondern auch das Tragische nur als ein verklärendes Märtyrertum auffasst, Ja selbst in der Behandlung der Liebe im gewöhnlichen, engeren Sinne zeigt sich jenes Streben nach einer höheren Vermittelung des Realen und Idealen."

One of the causes of the decline of Romanticism was the lack of faith in religion; ^tThe Romanticists had plenty of love, but little faith, and one cannot exist without the other.

In the last paragraph also, we read that the Romanticists did not recognise the place of fate in an individual's life; the contrary view is held to-day, since the conviction, which became more and more intense, of the workings of fate upon the inner life of man, was one of the causes of the leaning towards Roman Catholicism, which promised rest and peace in return for the subjectivity of the individual. This last fact is curious, since Romanticism began by demanding freedom to develop the inner feelings.

(b) practise. Religion must be brought into the daily life, so that it becomes a real, living thing:

"Sie muss, wenn sie nicht als blosser Begriff in wesenloser Allgemeinheit erstarren solle, in der Eigentümlichkeit jedes besonderen Volkes gleichsam persönlich werden."

F der A
p.172
cp. also
D.R.
p.132 L 2

We have already had occasion to notice how the Romanticists practised their religion, and seen the results. Perhaps Eichendorff was the only one, who kept his religion pure, simple and constant from beginning to end.

In yielding to the various conditions of religion, one is rewarded by various results.

(a) One can even become holy like the saints in the Middle Ages, if one has faith, the desire to fight against what is evil and the practise of self denial.

„Wie könnten wir in unserer Zeit heilig werden?
Ebenfalls durch grossartige Entsagung.“

h H
p.138

„Die Liebe und Demut ist es, die uns not tut.“

h H
p.138

Since the religious conviction of the Remanticists was incomplete, some of the promised results were lacking, and this was one of them. Besides, it sounds curious to hear of a Romanticist talk of self-denial, when the chief aim of most of them was self-indulgence. Eichendorff was quite peculiar in this respect and was certainly the only one who practised it. Lastly it is an example of the fact that Eichendorff admired the Middle Ages only on account of his interpretation of that period, rather than from a practical point of view. Can we not say that self denial for example is practised to-day and ^{was practised} probably at the beginning of the 19th. century far more than ~~it was~~ in the Middle Ages?

(b) The practise of religion teaches us the various connections between ideas, opposed in themselves, such as earth and heaven, past and present, good and bad.

"Es wäre trostlos, wenn das Dies/seits vom Jenseits durch eine undurchdringliche Schranke, wie zwei ganz fremde Welten geschieden wäre. Das Christentum lehrt vielmehr einen fortwährenden mystischen Zusammenhang zwischen Erde und Himmel, dasselbe lehrt ferner eine jenseitige Vergeltung von Gutem und Bösem, und dass mithin die Vorzüglichen hienieden jenseits auch eine bevorzugte Stellung einnehmen werden."

h H
p.131

" So geht also beständig eine höhere Weltgeschichte der Menschheit, die, ohne sich an Raum und Zeit zu binden, durchaus in grösseren Dimensionen dichtet, indem sie die heilige Bestimmung des Menschengeschlechts im Auge behaltend, die Vergangenheit prophetisch an die Zukunft knüpft, und daher das wechselnde, irdische Treiben fortwährend an das geheimnisvolle Jenseits knüpft und daher jenen Evolutionen erst ihre wahre Bedeutung und Stellung gibt."

h H
p.135

"..... erfüllte mich mit Abscheu^u, und eine tiefe Entrüstung über die feige Gemeinheit der Welt, die alles Hohe anzuschwärzen strebt. Doch wozu wäre ^eben das Hohe auf der Welt, als um das

Letter
to Schön
p.174.

Gemeine in allen seinen Gestalten und Larven zu bekämpfen und niederzuwerfen?"

This characteristic of attempting to reconcile, what was before considered as irreconcilable, is important, since it was one of the chief aims of the Romanticists, moreover, one which they did not entirely carry out.

(c) As a result of this higher knowledge, morality must follow:

"Sittlichkeit ist keineswegs der Grund, sondern nur erst die natürliche Folge der Religion."

D.R.
p.95.

Eichendorff was not blind to the fact, that one of the reproaches made against the Romanticists, was the lack of order in their private lives, but tried to excuse it by maintaining that it was better than the reverse. This remark is important, since lack of order in the private life of the individual Romanticists was a reason of the decline of the School.

(d) As it has been already pointed out, religion is able to answer questions, which philosophy cannot, since philosophy relies only upon the faculty of reason, putting aside those of conviction and faith.

"Was soll ich aber gar erst sagen zu euch, ihr Philosophen? Das ist ein Vornehmtum gegen Gott.

Tröst-
einsamkeit
p.377.

Ihr wollt alles besser wissen. Wie habt ihr's
jemals bewiesen? Ihr, die ihr nicht einmal
wisst, woher und wohin? Elende Ignoranten!
Der einfachste Mönch mit seinem Köhler-glauben
ahnt sicherlich mehr vom Drüben und von dem
grossen Zusammenhang der Welt als euere
Schulweisheit."

This part on Religion is perhaps the most important
one, since, the Romanticists set up feeling, and above all
religious feeling in the place of reason, which was the
ruler during the 18th. century. Also it was the most im-
portant factor to Eichendorff, becoming more and more so
in later life, when he wrote his critical works; this
accounts for the emphasis laid upon its various elements
and results here.

ART:

ART and RELIGION:

"Art" in its wide and general sense was greatly furthered by the Romanticists. Eichendorff also saw its importance, although it was by no means his particular sphere. He describes it as:

"Die Kunst ist ein von Gott bestimmtes Gefäss himmlischer Wahrheiten."

D.R.
p.256

As there is a connection between religion and art, it was an important affair to the Romanticists.

"... der ganze äussere Kultus der Kirche selbst ist ein grosses bedeutungsvolles Kunstwerk."

D.R.
p.203

"Ihre (die Romantik) ursprüngliche Intentionen ... alles Irdische auf ein Höheres, das Diesseits auf ein grösseres Jenseits zu beziehen, mussten daher insbesondere auch das ganze Gebiet der Kunst gleichmässig umfassen und durchdringen."

H und H
p.434

As a result of this quotation the characteristic of romantic art is the expression of desire.

"Das eigentliche Wesen aller romantischer Kunst ist das tiefe Gefühl der Wehmut über die Unzulänglichkeit und Vergänglichkeit der irdischen Schönheit und daher eine stets unbefriedigte ahnungsreiche Sehnsucht und unendliche Perfectibilität."

G.P.L.
i) p.44

Although it is a deplorable fact in itself, art was the means by which many of the Romanticists were led back to the Roman Catholic Church.

„Der Einfluss der Romantik auf die religiöse Stimmung der Jugend, indem sie gleichfalls den halbvergessenen Wunderbau der alten Kirche aus seinem Schutte wieder emporzuheben strebte Die Romantiker, wenn wir Novalis, Görres und Fr: Schlegel ausnehmen, ^taten es nicht um der Religion, sondern um der Kunst willen, für die ihnen der Protestantismus allzu geringe Ausbeute bot“.

H und H
p.435

ART AND POETRY:

The reconciliation and connection of the many different provinces contained in the word "art" was not so exaggerated by Eichendorff, as it was by many other romanticists, although he quite agreed to the fact that there is a connection by means of poetry.

„Ebenso geistreich und scharfsinnig ist es, wie sie auch die bil_dende Kunst mit in den Kreis der organischen Gliederung ziehen, da ja in der Tat alle Künste in ihrem Grunde Eine Poesie sind.“

Letter
to
Holland
p.149.

It is interesting to notice that this idea of poetry lying at the bottom of every art was Schlegel's too.

SYMBOLISM:

Desire or longing is one of the characteristics of poetry, also mysticism is one of the essential elements of Christianity and especially of Roman Catholicism, and as a necessary result of this mystic tendency, thinkers tried to express their thoughts in that direction, but as they had no words with which to translate their thoughts, they had to have recourse to symbolism.

Eichendorff looked upon symbolism as that which points out or signifies some idea, but above all in a religious sense.

„Nimmt aber auf diese Weise die Religion nicht bloss den Verstand, sondern den ganzen Menschen in aller wunderbaren Fülle seines Daseins, mithin auch Herz und Einbildungskraft gleichmässig in Anspruch, so führt sie von selbst zur bildlichen Darstellung, zur symbolischen Andeutung durch Künste und äussere Gebräuche.“

F. der A
p.182.

„Da aber das Unendliche an sich undarstellbar ist, so musste nun, um es zur poetischen Erscheinung zu bringen, seine Vermittelung mit dem Irdischen durch Symbolik versucht werden. Dies geschah auf zweierlei, einander scheinbar entgegengesetzten Wegen. Die Einen fassten alles Geheimnisvolle, das der Natur und

D.R.
p.9

dem Menschenleben einwohnt, in eine allgemeine Welt-symbolik zusammen, und suchten dann von oben herab das Bild dafür in der irdischen Erscheinung als einer blossen Allegorie jener Symbolik. Diese Richtung erreichte in Dante ihren wunderbaren Gipfelpunkt. Andere dagegen, mehr organisch von der Mannigfaltigkeit und dem Einzelnen der bunten Weltanschauung ausgehend, suchten gerade umgekehrt für das gegebene Bild die höhere Bedeutung, und strebten, die halbvernehm-baren Naturlaute und was in der Menschenbrust gleichsam wie in Träumen zu uns spricht, jeden verhüllten Keim des Ewigen, von unten hinauf zu der symbolischen Schönheit emporzuranken, nach der sich Alle sehnen."

Poetry can represent what belongs to the earth as a symbol of what belongs to eternity:

"Als aber das Christentum das irdische Dasein in geheimnisvollen Rapport mit dem Jenseits gesetzt und jene zerstreuten Ahnungen, als vorzugsweise berechtigt, in einen leuchtenden Brennpunkt zusammengefasst hatte, so entstand auch sofort eine entsprechende Poesie des Unendlichen, die das Irdische nur als Vorbereitung und Symbol des Ewigen darzustellen suchte."

G.P.L.
i) p43.

This characteristic is peculiar to Romanticism.

„Diese christliche Poesie ist daher über_sinnlich, wunderbar, mystisch, symbolisch, und das ist eben der unter_scheidende Karakter des Romantischen.“

G.P.L.
i) p.43

Above all visible Nature can be used as a symbol of the divine, but we cannot receive the idea of divinity from nature.

„Wir können gewiss durch die Idee Gottes, wenn sie in uns bereits lebendig geworden, die äussere Natur symbolisch beseelen, nicht aber umgekehrt diese Idee von^{der} Natur empfangen.“

G.P.L.
i) p.218

Symbolism was applied by Eichendorff to a very large extent. In fact, everything is a symbol. As an example of this "Das Marmorbild" is symbolic, showing us the pitfalls of classicism. In a lesser degree, the moon and night are symbols of the unseen powers, ^tthe spring, of promise, even the woods convey to us the idea of being something gloomy and unfathomable.

NATURE:

The direct opposite of art is nature. The feeling for Nature and the consciousness of connections between man and nature has been natural to man from the earliest times, penetrating through every age and through every race down to the present times, each race and each age adding to it its own peculiar impressions and interpretations, either mystic or conventional, or fantastic, but never the same. In the same way each poet adds a little to the fabric and one can liken the process to a piece of embroidery, where the worker, after conceiving the design, takes different threads, ^{some brightly coloured,} some more sombre, and after working up the design, gives it out, the old material, but penetrated by the worker's individuality.

In the eyes of most Romanticists, the realm of Nature was something fantastic and extraordinary, and moreover, suggestive of some hidden meaning, their aspect of nature being distinctly influenced by their aspect of art, so that they searched above all for the artistic and the effective. Eichendorff's ideas were a little tinged by this colouring, for his genius lay in attuning human emotions to nature's moods, showing that there is a mystic connection between them. But besides that, he had a great natural love for visible nature itself, apart from

any meanings, which it might suggest. Indeed, it is as a poet of nature, unique in his position, that he will be remembered by posterity.

This love for nature showed itself, while he was still a youth, and he wrote his observations down in his "Tagebuch^h", being especially fond of describing his

T.b.
p.110-123

sundry walks and wanderings. In his "Ahnung und Gegenwart" which is autobiographic, there is a passage, which directly refers to his own childhood:

"Friedrich dichtete wieder fleissig im Garten
Seine Seele wardort so ungestört und heiter, dass er
die gewöhnlichsten Romane mit jener Andacht und
Frischheit der Phantasie ergriff, mit welcher wir
in unserer Kindheit solche Sachen lesen. Wer
denkt nicht mit Vergnügen daran zurück, wie ihm zu
Mute war, als er den ersten Robinson oder Ritterroman
las, aus dem ihm das früheste lüsterne Vorgefühl, die
wunderbare Ahnung des ganzen Künftigen reichen Lebens
und jeder Buchstabe auf dem Papiere
anwehte, wie zauberisch da alles aussah/lebendig wurde?
Wenn ihm dann nach vielen Jahren ein solches Buch wie-
der in die Hand kommt, sucht er begierig die alte
Freude wieder auf darin, aber der frische kindische
Glanz, der damals das Buch und die ganze Erde über-
schien, ist verschwunden"

Ahnung un
Gegenwart
p.104.

As a part of this love for Nature was his love for home, which was especially apparent during the early period

of his life; perhaps we may look upon this characteristic as part of his romantic „Sehnsucht“.

„Es war mir so fromm und freudig zu Mute, wie einem lang Verbannten, der seine Heimat betritt und an alles erinnert, was gross und ihm lieb und heilig auf Erden war“.

Letter to
Fouqué
p.19.

cp. also
Letter to
Fouqué
p.21 L 31

„Die Heimat hat eine eigene Zauberei, die kein Dichter entbehren kann.“

Letter to
Sivers
p.151.

Beautiful scenery must always be influential on youth. At Heidelberg, it even deepened the romantic tendency, which was then spreading all over Germany, giving to the movement a colouring peculiarly its own.

„~~Wa~~^{Wo} in Heidelberg, der Waldhauch von den Bergen erfrischend durch die Strassen ging, und nachts die Brunnen auf den stillen Plätzen rauschten, und in dem Blütenmeer der Gärten rings die Nachtigallen schlugen, mittenⁿ zwischen Burgen und Erinnerungen einer grossen Vergangenheit, da athⁿmete auch der Student freier auf und schämte vor der ernsten Sagewⁿelt sich der kleinlichen Brotjägerei, und der kindischen Brutalität. Wie grossartig im Vergleich mit anderen Studenten — gel^agen war namentlich der Heidelberger Kommers, hoch über der Stadt auf der Altane des halbverfallenen Burgeschlosses, wenn rings die Täler abendlich

H und H
p.411.

versunken, und von dem Schlosse nun der Widerschein
 der Fackeln die Stadt, den Neckar und die drauf
 hingleitenden Nachen beleuchtete, die freudigen
 Burschenlieder dann wie ein Frühlingsgruss durch
 die träumerische Stille hinzogen und Wald und
 Neckar wunderbar mitsangen."

In one of Eichendorff's epics "Robert und Guiscard",
 he celebrates the beauty of Heidelberg and there is a
 striking similarity between the preceding quotation and
 the following verses:

"Geblendet sahen zwischen Rebenhügeln,
 Sie eine Stadt, von Blüten wie verschneit,
 Im klaren Strome träumerisch sich spiegeln,
 Aus lichtdurchblitzter Waldeseinsamkeit
 Hoch über Fluss und Stadt und Weilern
 Die Trümmer eines alten Schlosses pfeilern.

Robert
 and
 Guiscard
 p.402.

Und wie sie an das Thor der Stadt gelangen,
 Die Brunnen rauschend in den Gassen gehn,
 Und Hirten ferne von den Bergen sangen,
 Und fröhliche Gesell'n beim duft'gen Wehn
 Der Gärten rings in wunderlichen Trachten
 Vor ihrer Liebsten Türen Ständchen brachten.

Der Wald indes rauscht von uralten Sagen,
 Und von des Schlosses Zinnen überm Fluss,
 Die wie aus andrer Zeit herübertagen,
 Spricht abendlich der Burggeist seinen Gruss,
 Die Stadt gesegnend seit viel hundert Jahren
 Und Schiff und Schiffer, die vorüberfahren."

Nature, whose characteristic element is mysticism,
 can only be really understood by a poet, upon whom it has
 great influence.

"Die Natur ist in ihrem Wesen auch mystisch, als ein verhülltes Ringen nach dem Unsichtbaren über ihr."

G.P.L
i) p.305

"Diese herbstlichen Abschiedslaute der Wandervögel, das Fallen der Blätter, als wollten sie unser Leben begraben, alle das Bangen, Sehnen in die Ferne hinaus und doch wieder heimische Behagen in den wohlgeheizten sichern Stuben, wenn es draussen schneit und stürmt, das alles gehört wesentlich dazu, ein rechtes Dichterherz zu vertiefen und wird auch eigentlich nur von einem rechten Dichterherzen wie das Ihre verstanden."

Letter
to
Sivers
p.156.

"Die Welt ist überall schön, wenn man sie mit poetischen Augen anzusehen vermag."

Letter
to
Sivers
p.167.

We have already drawn attention to the fact that mysticism is expressed by the longing in poetry and is an element of religion; here we find that it is also an element of nature.

We can also repeat the process with regard to beauty, since beauty is obviously present in Nature and is also an element of poetry and religion. Thus we may conclude by saying that the two most important elements according to Eichendorff, mysticism and beauty are contained in poetry, religion and nature separately, and not only were these his ideas but they were also the characteristics of

his literary works, taking them from the point of view of poetry, religion or nature.

He even limits his proposition further, and not only compares the German "Wesen" with visible Nature, which influences it, but asserts that the true feeling for nature as portrayed in poetry is Germanic only.

" so erscheint dagegen das deutsche Wesen als ein weniger glänzendes aber still kräftiges Werden, das vielleicht hienieden niemals vollkommen fertig wird, vielseitig und unendlich wie die Natur, die flüchtige Gegenwart ewig an Vergangenheit und Zukunft anknüpfend. Das deutsche Treiben ist recht wie eine fröhliche Aussicht vom Berge ins Freie, schroffe Felsen, Ströme, Wälder und Saaten in buntem Gemisch bis in die unermessene blaue Ferne hinaus, wo Himmel und Erde einander rätselhaft berühren, jede einzelne Erscheinung, auf welcher der Blick weilt, als ein Ganzes für sich bestehend, jeder Bach und Strom seine eigene Bahn zum ewigen Meere suchend, alle zusammen doch in einem Farbenton jene blühende Tiefe bildend, welche, wenn sie auch das blöde Auge mit ihrem Reichtum verwirrt, das Herz mit einem unvergänglichen Naturgefühl wunderbar erhebt und erlabt."

F der A
p.165.

"Mit noch grösserem Recht darf man behaupten, dass die ernste und strenge Schönheit unserer

G.P.L.
i) p.30

Heimat einen ähnlichen ^Zauber auf ihre Bewohner ausgeübt hat Daher das tiefe Naturgefühl, das in Deutschland alle Wandelungen der Jahrhunderte überlebt hat, und noch bis heute, wie ein erfrischender Windes/hauch, auch unsere Poesie, wenn wir etwa den wesentlich germanischen Shakespeare ausnehmen, von der Poesie aller anderen Nationen unter/scheidet".

Of all the poets of nature, Eichendorff himself is perhaps the most essentially Germanic. All his critical and literary works, are pervaded by the same breath, wafted above all from the woods, where the trees and brooks whisper mysteriously, actuated by the knowledge, which was gained in ages long ago, of the fate of mankind. Of all the other romanticists, perhaps, Tieck approaches Eichendorff more nearly in this respect, but Eichendorff's interpretation always maintained the same freshness, while Tieck's became more and more obscurely mystic and wonderful.

As it can be supposed, the French conception of nature, and its influence upon German thinkers could only seem wrong and harmful to an admirer of nature such as Eichendorff was. He even includes Rousseau in his attack, not even acknowledging the latter's wide spread influence ^{over} even ~~affecting~~ the "Sturm und Drang" movement, which in its turn affected Romanticism, and the good work he did at the time, in pointing out the beauties of nature as it is, opposed to

what man makes of it. But the attitude of these two poets towards nature was different, for while Rousseau loved the mountains, roaring torrents and the sensations, which they produced in him, Eichendorff loved to wander in the woods, where the outlook is smaller and to tell of the mystic connection between nature and man. He devotes several pages to the subject of the French influence:

"Es ist leider hinreichend bekannt, dass wir einst das grosse poetische Pensum, das uns der Himmel aufgegeben, ungeschickter Weise vergessen hatten und daher zu gerechter Strafe lange Zeit in der französischen Schule nachsitzen mussten, wo die Muse, sie möchte nun mutwillig oder tragisch sein, nur in Schnur-leib und Reifrock erscheinen durfte. Und der abgemessenen Architektonik dieser Schule entspricht denn auch zunächst der feierliche Kurialstil unserer damaligen geradlinigen Ziergärten So ungefähr sind uns diese, ganz bezeichnend französisch benannten, Lust und Ziergärten jederzeit vorgekommen. Wir konnten uns dieselben niemals ohne solche Staffage, diese Chloes und galanten Kavaliers, nicht ohne solchen Garten denken Überdies war s Ganze im Grunde nichts weniger als national, sondern nur eine Nachahmung der Versailler Gartenpracht; Nachahmung aber, weil sie denn doch immer etwas und Appartees aufweisen will, gerät unfehlbar

Der A.
udie Re
p.390-3

in das Übertreiben und Überbieten des Vorbildes."

On the contrary, gardens ought to be natural.

".....Jeder wahre Garten aber, sagt Tieck
irgendwo ganz richtig, ist von seiner eigentüm-
lichen Lage und Umgebung bedingt, er muss ein
schönes Individuum sein und kann also nur einmal
existieren."

Der Au.
die Rev:
p.392

This quotation is important, since Eichendorff's application of his ideas does not fit very well in this respect. In his stories, every garden, whether it is situated in Germany or in Italy, is the same. There are always marble statues which gleam in the moonlight, fallen pillars, mysterious paths, which apparently lead to nowhere, everything in wild confusion, with an air of mysticism, which pervades the whole.

Eichendorff was also equally severe against the pantheistic tendency of romanticism. As it is obvious, to his religious nature, it was sacrilege to confound the servant with the master.

"Wo aber der Glaube und der Sinn für das Übernatürliche aufhört, da fängt der Aberglaube an die Natur an, Man hatte den Meister aus der grossen Werkstatt der Welt hinausgeklügelt, und die Werkstatt der Natur sollte nun für sich allein die Welt bedeuten. Da aber der Mensch sehr bald gewahr wurde, dass er die Spitze, gleichsam das

D.R.
p.70

Auge der Natur sei, so konnte es nicht fehlen, dass er sich auch ebenso bald als den eigentlichen Herrn und Gesetzgeber dieser Welt betrachten musste, also erst die Natur und dann sich selbst vergötterte."

For this reason, Eichendorff criticised almost harshly the aspects of nature peculiar to Goethe.

"Goethe's Poesie war und blieb eine Natur-poesie im höheren Sinne Sie gibt Alles, was die Natur Köstliches geben kann ... aber sie gibt auch nicht mehr. Ihre Harmonie ist ihre Schönheit, die Schönheit ihre Religion, so wächst sie unbekümmert in steigender Metamorphose bis zur natürlichen Symbolik des Höchsten, vor dem sie scheu verstummt. Die Natur mit ihren mannigfachen Gebilden war ihm die ganze Offenbarung und der Dichter nur der Spiegel dieser Weltseele."

D.R.
p.189.

FORM:

In common with the other romanticists, Eichendorff had a great contempt for mere form and rules with no inner meaning. But at the same time he recognised that various qualities are necessary to make oneself understood, and in this respect he is peculiar, for the others had no regard for form at all, this being one of the reasons why most of the work of the Romanticists is not read now.

The form of poetry and poetry go together.

„Es ist überhaupt ein seltsames Missverständnis die Poesie einer Nation von ihrer eigentümlichen Form, als etwas ganz zufälligem, trennen zu wollen; beide gehören notwendig zueinander wie Leib und Seele und geben eben zusammen erst die Poesie. Und so ist denn auch der Reim so alt wie die deutsche Dichtung, und hat durch alle Zeiten melodisch forgetönt bis auf den heutigen Tag.“

G.P.L.
i) p.243.

The outward form of poetry is influenced greatly by the nature of that poetry.

„Mit dem Wesen der Poesie musste sich notwendig auch die Form nach und nach verwandeln, die ja selbst hier ein Teil des Wesens ist.“

G.P.L.
i) p.107.

But it is not an easy matter to clothe one's thoughts in becoming verse.

„Der Reim ist keine leere/~~Spiellerei~~ oder ^{ill}willkürliche
Erfindung, er ist die geheimnisvolle Melodie zum
Text, die Musik der Gedanken.“

G.P.L.
i) p.119.

„Die Dichtkunst ist eben eine Kunst, die nirgend im
blossen Volksliede erschöpft, und am wenigsten
durch die Breite eines vagen Dilettantismus
gefordert wird, sondern um zu gedeihen, jederzeit
der ernsten Pflege der wenigen vorzüglich Befähigten
bedarf.“

D.R.
p.15

As for the outward form by itself, something else be-
sides versification is required before it is poetical.

„Aber Metrik ist noch keine Poesie.“

A u R
p.393.

But many poets erred in this way, especially at the
latter end of Eichendorff's life.

„... ihre (die Poesie) bis aufs höchste gesteigerten
Formen machen sie nur den Gebildeter zu/gänglich.“

D.R.
p.251.

This cleverness of fashioning a beautiful form, which
became merely superficial and affected, was apparent in some
of the later followers of the movement. For example:

„Sie (Thibaut und Gries) haben jene glückliche
Formfertigkeit erzeugt, deren sich unsere jün-geren
Poeten noch bis heute erfreuen.“

Hund H
p.425

„Denn wo nun einmal durch die Ungunst der Zeiten
der rechte Inhalt abhanden gekommen, tritt notwendig
die Form als Hauptsache ein. Und das ist eben
Goethe's unübertroffene Meisterschaft, dass er uns

G.P.L.
i) p.303

in seinen Dicht^tungen ein edles kös^tliches Gefäss
hinterlassen hat."

"Die allerneueste Poesie, so oft und so herzhaft, Letter
ich auch darangegangen, hat mich jedesmal durch das to
Forcierte und Gemachte wie^rder abgeschreckt, durch Schön
diese fast grandiose Affektation, die um so wider- p.60.
licher ist, je mehr sie sich den Schein der Natur-
lichkeit und Innerlichkeit zu geben sucht."

Eichendorff's chief regard in his works was a beautiful
form and although he adhered to this rule from the first to
the last of his works, yet he never degenerated into mere
mannerism.

CRITICISM:

It is one of the peculiarities of Eichendorff that,
although he is a member of the younger school, he devoted
quite a large part of his life, especially towards the
latter end, to criticism, in this respect resembling the
Schlegels. Besides the three most important works:
"Geschichte der poetischen Literatur Deutschlands";
"Der deutsche Roman des 18. Jahrhunderts in seinem Verhaltnis
zum Christentum", and "Nur Geschichte des Dramas", he also
wrote a number of literary essays for different magazines.
He saw that criticism is necessary:

"Ohne Kritik aber konnte die Poesie, nachdem sie G.P.L.
sich einmal mit dem Verstande so eng verbunden, i) p.157.

"nicht mehr bestehen."

Above all a one-sided negative criticism is useless.

"Alle Kritik ist an sich unfruchtbar, wenn sie sich mit der blossen Negation begnügt".

D.R.
p.117.

Poetry can only be criticised by poetry:

"Von Grund aus verjüngt aber wurde die Poesie, und gewann einen überraschenden Reichtum an Inhalt und Formen. Auch hier begannen die Romantiker erst kritisch. Aber ihre Kritik war keine negative Demonstration; nach dem Grundsatz vielmehr; dass Poesie nur durch Poesie recensirt werden könne, ward sie in lebendigem dichterischem Kampfe selber zum Kunstwerk."

G.P.L.
ii) p.5

Eichendorff recognised that during a period, when literature flourishes, no one thinks of drawing up lists of rules, with the aim of producing beauty artificially, if one does not possess the genius for it naturally.

"Eine poetische Zeit denkt nicht an ihre Schönheit, weil sie dieselbe von selbst besitzt. Erst wenn die Schönheit abhanden gekommen, wird die verlorene absichtlich gesucht oder philosophisch konstruirt, und so entsteht die Ästhetik. Wir hatten eine ästhetische, d.h. nach den eben gangbaren Schönheitsregeln gemachte Poesie. Aber jeder wahre Dichter hat, meist ohne es zu wissen seine eigene Ästhetik."

G.P.L.
i) p.18

In his critical works, Eichendorff neither gives us any new ideas nor advocates any method of his own. He merely carries out what he says in the last but one quotation, by putting before us facts, which ought to be well-known to us in a poetical form.

LEADERS OF ROMANTICISM:

Eichendorff had direct connections with most of the leaders. When he was at Halle, he was under the influence of Steffens; at Heidelberg he was on intimate terms with *Corres, Arnim and Brentano, and later on in Vienna and Berlin, he frequently visited the †Schlegels. In Berlin also he renewed the friendship with Brentano, and attended the lectures given by Fichte. Although he did not meet (i) Novalis or (ii) Tieck, he was their ardent admirer and read their works with great zeal.

* T.b.
p.197 L 34
p.219 L 38

† T.b.
p.284 L 23
p.310 L 31

Q T.b.
p.251 L 7
i) T.B.
p.137 L 16

ii) T.b.
p.107 L 2
i) & ii) 7
p.222 L 25

As Eichendorff's general ideas on romanticism have been treated, it will be sufficient to note what he admired and blamed in some of the most important leaders besides a few others, of whom his criticism for some reason is peculiar, so as to make clear and to illustrate what we have already said with regard to the different characteristics. He was, moreover, generally consistent in his criticism and application and saw clearly the causes of the failure of the school as well as the reasons of its successes.

Without doubt Eichendorff had the deepest admiration for Novalis, and in this he is not peculiar, since Novalis was greatly admired from the very first. He was the most important, for he represented the school in all its tendencies:

„Fragen wir aber nun nach dem eigentlichen Wesen dieser geistigen Umwandlung, wie sie damals in der sogenannten romantischen Schule erschien, so müssen wir vor allen Anderen Novalis ins Auge fassen, weil er allein schon die ganze innere Geschichte der modernen Romantik, ihre Wahrheit und ihren Irrtum, in allen ihren Hauptrichtungen darstellt, oder doch andeutet.“

G.P.L.
ii) p.7

Novalis' attitude towards the connection between religion and Romanticism was identical with that of the school in general, and of Eichendorff in particular.

„Novalis beklagt die materialistische, tödtliche Erschlaffung des geistigen Lebens in Europa. Als Grund dieses Verfalls erkennt er den nüchternen Abfall der Völker von der Religion, die einseitige Trennung und feindliche Gegenüberstellung von Glauben und Wissen. Diesen Abfall aber findet er in der Reformation angebahnt, im Protestantismus konstituiert und festgehalten. Nur die Rückkehr zur wahren Religion daher, d.h. zur katholischen Kirche, kann

G.P.L.
ii)p.18

die ersehnte Rettung und Wiedergeburt bringen."

Novalis' purpose in this respect was to be accomplished through poetry, which was of a peculiar kind.

G.P.L.
ii) p.18

"Natürlich, dass er hiernach die Poesie nicht etwa im untergeordneten, bloss ästhetischen Sinne, sondern in ihrer grossartigsten, all-gemiensten Bedeutung auffasste, ja gewissermassen mit der Religion identifizierte."

G.P.L.
ii) p.18

and the result of this was "Heinrich von Ofterdingen", which is "Poesie selbst". Moreover, what is very important:

"Durch seine Dichtungen überhaupt, auch wo sie das Entlegenste berühren, weht der belebende Hauch einer christlichen Weltanschauung so ist Novalis' Poesie durchaus eine weissagende, eine Poesie der Zukunft und der Sehnsucht, und seine geistlichen Lieder sind eben durch ihr herzliches Heimweh so unvergänglich schön. Daher bei ihm überall die Bedeutsamkeit des Traumes."

G.P.L.
ii) p.20

The point which Eichendorff blamed, is the leaning towards Pantheism, which is present, however much Novalis tried to justify himself.

cp also
G.P.L.
ii) p.24
L 20

" ... dass er ... auf diesem heiligen Boden noch nicht feststand, dass jene innere Rückkehr in ihm selbst noch nicht vollbracht, und also auch in seinen Dichtungen noch nicht zum vollen Durchbruch gekommen war. Es liegen vielmehr die Bausteine zum künftigen Münster noch unverbunden umher, Ahnung neben Zweifeln, kirchlicher Glauben neben einem kaum verhüllten Pantheismus"

G.P.L.
ii) p.23

Yet Eichendorff found an excuse for him, by considering his hesitation as

"die Zeichen eines rastlosen, treuen Ringens nach der Wahrheit."

G.P.L.
ii) p.2

On consideration of Novalis' chief characteristics, our attention is drawn by the fact that Eichendorff was very similar to him, for they both had deep faith in their religion as well as feeling for it, and also they both had a great love for Nature, seeing embodied in it the spirit of eternity. The difference between them lay in the treatment and development of these characteristics, for while Novalis' veneration for mystic nature became so heightened that it dimmed his pure religious faith, Eichendorff always kept his religion pure as that of a child, never allowing it to be overshadowed by any other feeling, even for Nature.

Next to Novalis, Eichendorff admired Tieck on account of his deep poetic nature. Tieck is important because:-

„Was der gedankenvolle Novalis nur hieroglyphisch
angedeutet, hat Tieck mit bewundernswerter
Gewandtheit und aller Pracht eines glänzenden Talents
in die Poesie wirklich eingeführt. Die Revolution
gegen die aufgeblasene Weltprosa, die dort ^{noch} als wissen-
schaftliche Polemik erscheint, ist im gestieften
Kater zum selbstständigen Kunstwerk geworden.
Eben so künstlerisch hat er die, bei Novalis fast nur
allegorische, Mystik des Naturlebens in das gewöhnliche
Menschentreiben zu verflechten gewusst!..... Auch
jener Tiefsinn, womit Fr: Schlegel die Einheit der
Liebe und der Wissenschaft darzustellen suchte, machte
bei Tieck in anderer Weise als Einheit der Liebe und
der Kunst sich geltend."

G.P.L.
ii) p.66.

But in the middle of these brilliant characteristics
lurked the reasons of not only his failure, but also those
of the decline of romanticism. He had above all:

1) A sceptical nature.

(in Tieck's own words) „Ein vorwitziger, kecker
Zweifel, ein uermüdliches, finsternes Grübeln
hatten für mich den Baum des Lebens entblättert."

G.P.L.
ii) p.69

ii) a love of outward form without inward conviction,
especially with regard to religion.

„Unangenehm überrascht erkennt man also in dieser
Umkehr und in der Begeisterung, nicht sowohl die
Gewalt religiöser Gefühle und Überzeugungen, als

G.P.L.
ii) p.70

vielmehr das poetische Formen-Bedürfnis eines wähligen Talents, und man erstaunt über die kühle, schlanke Fügbarkeit dieses Talents."

iii) From these two characteristics resulted Tieck's conception of irony:

".... die uns überall absichtlich herausfühlen lässt, dass der Autor an Alles das, womit er so geistreich spielt, eigentlich doch selber nicht glaube."

G.P.L.
ii) p.71

Eichendorff was quite right in laying such emphasis upon Tieck's irony, as being one of the causes of the decline of the Romantic School. To-day Tieck's position in the school is due to the fact that he gave some of the first impulses towards the revival of Romanticism, rather than to any admiration which is felt towards his works.

A.W. Schlegel was the "Ästhetiker" of Romanticism and his claims for our praise rest chiefly on the following characteristics:

"..... eminente Kritik, vielseitige Gelehrsamkeit, Meisterschaft in den poetischen Formen und vortreffliche Übersetzungen."

G.P.L.
ii) p.3

But these qualities lose their charm and almost influence, when we discover that

"anstatt des ehrlichen Kampfes, den wir voraussetzen und fordern durften, nur ein diplomatisches

G.P.L.
ii) p.37

Scheingefecht, ein verlorenes Leben, das zuletzt genau bei derselben Indifferenz wieder angelangt, gegen die es ein halbes Jahrhundert lang zu kämpfen/schien."

Critics to-day are not so severe towards A.W. Schlegel and recognise the fact, that he did a large amount of good work, while Eichendorff only saw his lack of sincerity.

Friedrich Schlegel was in reality the chief leader of the movement, his work lying above all in the realm of research:

"mit staunenswerter Vielseitigkeit, Philosophie und Poesie, Geschichte und Kunst, das klassische Altertum, wie das Mittelalter und der Orient durchforschend."

G.P.L.
ii) p.38

Above all he saw what romanticism needed,

"nicht als literarisches Kunststück zur eigenen Verherrlichung, sondern aus tiefer Sehnsucht nach der höheren Wahrheit"

G.P.L.
ii) p.38

and that was

"Versöhnung von Glauben und Wissen in der Religion."

G.P.L.
ii) p.38

To achieve this end, Schlegel led the Romantic movement back to its origin, the Roman Catholic Church.

"Aber die Romantik wollte es (das Leben religiös machen) bis dahin mehr oder minder durch eine unklare symbolische Umdeutung des Katholizismus."

G.P.L.
ii) p.42

Schlegel dagegen, erkannte, dass das Werk der Heiligung alles Lebens schon seit länger als einem Jahrtausend, gründlicher und auch schöner, in der alten Kirche still fortwirke, und dass die Romantik nur dann wahr sei und ihre Mission erfüllen könne, wenn sie von der Kirche ihre Weihe und Berechtigung empfangen."

On consideration of Eichendorff's criticism of Fr. Schlegel, we must remember that Eichendorff lived on familiar terms with the Schlegels during his stay in Vienna, attended Fr. Schlegel's lectures and so would naturally be influenced by his ideas, with the result that he always criticised him favourably.

Arnim like Novalis and Tieck, was above all poetic by nature and represented ⁰romanticism in its purest and healthiest aspect, although by principals, he stood furthest from the school. This poetic nature naturally attracted Eichendorff whose poetry can be very well compared with that of Arnim. Over the poetry of both lay an unreal atmosphere, as if it belonged to another world, the beauties of which both poets spent their lives in pointing out. Eichendorff himself admired Arnim personally much more than he did Brentano. Arnim's chief mission was:

"die Poesie von dem Schulbanne einiger veralteten Männer, die ihre Jugend vergessen hatten, zu befreien, mit Ausschluss aller Tagesneugierkeit wollte

G.P.L.
ii)p.55

er das Künftige der Geschichte in den Strebungen der verschiedensten Art kennen lernen und vorlegen, und die Zeit endlich wieder hinführen zu einer gemeinschaftlichen Jugend und Wahrheit, die wir Andacht und Religion nennen. Die Art und Weise, wie dieser Kampf dort geführt wird, ist für die Romantik, wie für Arnim bezeichnend." cp also
H und H
p.422

The most important element of his poetry is its ethical strength, shown in various ways, above all:

- i) "als keusche Scheu vor aller Affektation, die selbst jeden konventionellen Schmuck der Poesie spröde verschmäht." G.P.L.
ii)p.59
- ii) "als eine unwandelbare Gerechtigkeit der Weltanschauung, die fest und unverzagt auf den Grund und die natürliche Figuration der Dinge sieht". G.P.L.
ii)p.59

The chief importance for Eichendorff lies in the following fact:

"Eben dieses Historisches aber, diese grossartige Gerechtigkeit seiner Poesie, verbunden mit der ihm angeborenen Milde, bedingt zugleich sein Verhältnis zur Kirche, und erklärt die merkwürdige Erscheinung, dass seine Dichtungen, obgleich er Protestant war und blieb, dennoch wesentlich katholisch sind." G.P.L.
ii)p.60

The reason why Arnim is misunderstood and neglected, is that his whole nature was too much above the comprehension G.P.L.
ii)p.65

of the ordinary crowd. His mission lay in pointing out Paradise and the wonders of this world to those who did as much as climb up to his height, but need not have led to the misinterpretation of the nature of his poetry, which was common in and after his lifetime.

„Aber was wäre denn die Poesie, wenn nicht eben erfrischende Anregung und Erweckung? Kein Dichter gibt einen fertigen Himmel, er stellt nur die Himmelsleiter auf von der schönen Erde.“

G.P.L.
ii) p.65

The poet whose name is coupled with Arnim is Brentano and the chief characteristic by which he will be remembered is above all fancy.

„Den lebhafteren Brentano riss eine übermächtige Phantasie beständig hin, die Poesie ins Leben zu mischen Der Grundton war eigentlich eine tiefe, fast weiche Sentimentalität, die er aber gründlich verachtete, eine eingeborene Genialität, die er selbst keineswegs respektierte.“

H und H
p.422

Indeed, Brentano had so much genius in this way, that it caused his downfall, for it possessed him to the extent, that he even hated it:

„..... er das Dämönische in ihm nicht etwa, wie so viele Andere, beschönigend als geniale Tugend nahm oder künstlerisch zu vergeistigen suchte, sondern beständig, wie ein heidnisches Fatum gehasst hat“.

G.P.L.
ii)p.115

This feeling had of course its influence upon his work, which he treated "ironically".

"..... aber seine Ironie ist keine sich selbst genügende, "ästhetische aufgebaute Kunst, sondern eine aus innigster Entrüstung hervorbrechende moralische Kraft, um das Schlechte und Gemeine im Leben zu vernichten."

G.P.L.
ii) p.126

The work done by Arnim and Brentano together was:

"die Schule, die schon damals in überkünstlichen Formen üppig zu luxurieren anfang, auf die ursprüngliche Reinheit und Einfachheit des Naturlauts zurückzuweisen. In diesem Sinne sammelten sie selbst auf ihren Fahrten und durch gleich gestimmte Studenten überall die halbverschollenen Volkslieder für „des Knaben Wunderhorn“, das, wie einst Herder's „Stimmen der Völker“, durch ganz Deutschland einen erfrischenden Klang gab."

H und H
p.423

The reason why Eichendorff gave Arnim and Brentano such an important place amongst the Romanticists is that he was their personal friend. To-day they are chiefly known as the collectors of the ballads, which they published in „Des Knaben Wunderhorn."

There were many other romanticists or followers of the Romanticists, but Eichendorff's criticism of them is unimportant, as they had little in common with him and so did not influence his ideas. A few names deserve mentioning:

According to Wackenroder:

"die katholische Religion ist der eigentliche Boden und Mittelpunkt aller Kunst",

G.P.L.
ii)p.31

and even this fact led him on the wrong path:

"Eben so gewiss musste auch die Einseitigkeit, womit Wackenroder Natur und Kunst, oder mit anderen Worten: das Gefühl als den sichersten, unmittelbarsten, ja einzigen Weg zur Erfassung der göttlichen Dinge überhaupt aufgestellt, und so Kunst und Religion gewissermassen identifiziert hat, zu einem bodenlosen Verhimmeln des Positiven führen und manche schwachen Gemüter verwirren Reicht aber das blosse, wandelbare Gefühl, das ja überall erst durch seinen Inhalt und die Überzeugungen Wert und Halt empfängt, nicht einmal zu einer lebendigen Erfassung der Kunst hin, wie sollte es der Religion gegenüber genügen?"

G.P.L.
ii)p.31

This had consequences, which were far-reaching, forming some of the causes of the decline of Romanticism.

"Jenes Missverständnis hat daher, so auch ein dilettantisches Katholisiren in Mode gesetzt, das die Kirche fast nur als eine grandiose Kunstausstellung betrachtete."

G.P.L.
ii)p.31

As it is obvious Eichendorff had no particular admiration for Wackenroder, not recognising in him one of the most important forerunners, if not leaders, of the School.

It is important to notice the name of Löben, since critics, chiefly Pissin, have asserted that Eichendorff was greatly influenced by him. If we read what Eichendorff says about Löben's poetry, we must acknowledge, that if Eichendorff stood under Löben's influence for a time - which was natural, * considering that they were students together - the influence was not lasting, for Löben was the direct opposite to Eichendorff.

"Allein sie (die Romantik) hatte auch damals schon ihren sehr bedenklichen Afterkultus.

H und H
p.425.

Graf von Löben war in Heidelberg der Hohepriester dieser Winkelkirche. Und in der Tat, er besass eine ganz unglaubliche Formengewandtheit und alles äussere Rüstzeug des Dichters, aber nicht die Kraft, es gehörig zubrauchen und zu schwingen. Er hatte ein durchaus weibliches Gemüt mit unendlich feinem Gefühl für den salonmässigen Anstand der Poesie, eine überzarte empfängliche Weichheit, die nichts Schönes selbständig gestaltete, sondern von allen Schönen wechselnd umgestaltet wurde."

Eichendorff had no praise for Fouqué, even although conformed
Fouqué/to every demand of the school. This fact is peculiar, since in his letters to Fouqué, Eichendorff acknowledges himself to be under his influence.

Letters to
Fouqué
p.17.
p.19.
p.21.

Löben carried out:

"... die Verherrlichung des Mittelalters zur
Kräftigung der Gegenwart, die Wiederbelebung
altertümlicher und ausländischer Formen, die
religiöse Weltanschauung, und die Poesie selbst
war ihm immerdar eine geheimnisvolle Gabe von Oben."

G.P.L.
ii)p.139

yet

"hat grade Fouqué am meisten dazu beigetragen,
die Romantik in Missachtung, ja Verachtung zu
bringen."

G.P.L.
ii)p.140

"Bei Fouqué erblicken wir den Katholizismus
schon als blosse Decoration und Verschnörkelung
eines grösstenteils gemachten Rittertums."

D.R.
p.217

It is interesting to notice, now that Kleist has a
recognised position amongst the dramatists, ²following in
this way the general opinion of the times, ¹[that Eichendorff
had no sympathy at all for him,]

In Kleist he saw:

"ein grosses Talent sich zwischen Hochmut und
Verzweiflung an den unglücklichen Geschicken
seines Vaterlandes krankhaft zu Tode arbeiten,
weil er den Glaubensmut nicht mehr hatte, die
Welt und ihre Erscheinungen, wie die Romantik
allerdings verlangte, nur an dem Höchsten zu
messen. Diese Zerrissenheit blickt düster und
drohend aus seinem Leben sowohl, als aus seinen
Dichtungen."

G.P.L.
ii)p.157

"Und so sehen wir denn bei Kleist schon alle unheilvollen Elemente der neuesten Literatur fast spukhaft auftauchen."

G.P.L.
ii)p.167

and the reason is:

"weil ihm die höchste Kraft fehlt, das unsichtbare Banner der Poesie kühn glaubig über die irdischen Dinge auf jene stille Höhe zu pflanzen, wo Alles versöhnt wird".

G.P.L.
ii)p.168

We have already seen what influence Görres exercised cp p 14 upon the younger Romanticists, above all upon Eichendorff. It only remains to say that his influence rested on his personality:

"die das Grundprinzip der Romantiker, die Vermittelung aller höheren Geisteskräfte mit der Kirche, in sich selbst darstellt".

G.P.L.
ii)p.50

Eichendorff's ideas on the philosophers Kant, Fichte and Schelling have already been treated.

cp p 66-69
p 69-70
p 70-72

FAILURES & SUCCESSES OF ROMANTICISM:

Reasons of failure

We have already seen, that the germs of the decline of Romanticism lay in the attitude^d of each Romanticist towards the different parts and characteristics of the movement. How, for example, romantic irony arose out of individualism, how the conception of philosophical ideas led to the deification of mankind, how religion and above all Roman Catholicism became merely the fashion and not an affair of conviction, how the conception of nature, especially that peculiar to Novalis, degenerated into Pantheism, and lastly how poets thought more of the outward form, than of the subject in question or the feelings which dictated the poetry.

It only remains to note the facts, which produced the final impulses to the decline of an already failing school.

i) As it is obvious from consideration of the different characteristics, inward dissension amongst the members was present even from the very first.

„Schon die nächsten Nachfolger von Novalis und Fr. Schlegel hatten selbst den vollen Glauben nicht mehr, den sie verfochten: ein innerer Widerspruch, der bei der eigentümlichen Natur dieser Poesie dieselbe von Grund aus zerklüften musste.“

D.E.
p.242

ii) As a school, the romanticists had their intentions, which were praiseworthy, but it was just in those very intentions, that they failed.

"So war die Romantik, bei ihrem Aufgange ein Frühlingshauch, der alle verborgenen Keime belebte, eine schöne ^{Zeit} des Erwachens, der Erwartung und Verheissung. Allein sie hat die Verheissung nicht erfüllt, und weil sie sie nicht erfüllte, ging sie unter."

H und H
p.436

"Nicht in ihren Intentionen lag der Fall der romantischen Poesie, sondern in ihrem eigenen Abfall von jenen Intentionen."

G.P.L.
ii)p.21

Only one side of the mission was emphasized - the "ästhetische."

"Was die Romantik unternommen, konnte nur aus dem innersten Marke der Gesinnung, aus der tiefsten Wurzel des religiösen Lebens heraufgebaut werden: ihre Aufgabe war halb eine etische, die romantischen Poeten aber nahmen sie bloss ästhetisch."

G.P.L.
ii)p.211

cf also
G.P.L.
ii)p. 4
L 12.

Here Eichendorff as always, lays stress upon the fact, that the Romanticists failed to carry out the ethical mission of the school. We can question, if some of them ever recognised that there was an ethical side to it. Romanticism contained a distinct tendency towards Roman Catholicism, but it was certainly not one of the chief

missions, although no one can question the fact, that it was one of the reasons of the decline of the school.

iii) As it always happens, after a literary period of strongly marked tendencies, a re-action set in, which gave the school its final death blow.

„Und so entspann sich unter der jüngern Generation, erst heimlich intriguirend, dann immer und tumultuarischer, zur Wahrung der unveräußerlichen Menschenrechte, eine allgemeine Rebellion gegen das romantische Wesen.“

D.R.
p.219

„Einen andern Teil der Reaction gegen die Romantiker und mit nicht geringerm Erfolge, hat neuerdings die Salonpoesie der Frauen übernommen.“

D.R.
p.228

cp also
i) G.P.L
ii) p.218
L 26.
2~~ii~~) D.R.
p.220 L

THE GOOD WORK OF THE ROMANTICISTS:

Such an important and extensive movement cannot help producing at least some good and lasting work, which will last longer than any memory of its shortcomings. It was quite easy to observe in what way they did good work, as we proceeded to examine each separate part, and it only remains to sum up the whole in a few words.

Without exaggeration, the romanticists opened up new and unheard of provinces of thought, every province receiving a new impulse and some a new life, - but above all that of poetry in general.

„Man musste die Kirche entgegensetzen. Das Alles tat, oder versuchte vielmehr die Romantik, und zwar vorzugsweise durch das Medium der Poesie. Jene höchste Vermittelung erstrebte Novalis in seinem „Heinrich von Ofterdingen“ ganz speziell für die Dichtkunst.“

D.R.
p.216

„..... haben die Romantiker für die Dichtkunst sehr viel gewirkt.“

D.R.
p.217

„Das deutsche Volkslied von Görres, Arnim, und Brentano wieder national gemacht.“

G.P.L.
i)p.170

„Von Grund aus verjüngt aber wurde insbesondere die Poesie, und gewann einen überraschenden Reichtum an Inhalt und Formen.“

G.P.L.
ii) p.5

There was also lasting work done with regard to research into foreign languages and literatures, also into the realms of history and philosophy, but above all by Fr. Schlegel.

„wobei wir nur Fr. Schlegel und Görres ausnehmen, deren eigentliche Macht aber weniger auf dem Gebiete der Poesie, als auf dem der Kritik, der Geschichte und Philosophie liegt.“

D.R.
p.217

A special feature of this literary activity is the translations especially those of Shakespeare and Calderon.

„In diesem Sinne haben ihre noch unübertroffenen Übersetzungen einen entscheidenden Einfluss auf unsere Literatur ausgeübt, Calderon wurde von ihnen gleichsam erst entdeckt. Auch Shakespeare war bis dahin fast nur eine Geheimwissenschaft der Goethe'schen Jugendgenossen.“

G.P.L.
ii) p.5

With regard to Eichendorff's criticism of the failure and success of the school, it is astonishing to find how clear sighted he was - considering he was a pronounced Romanticist - with regard to the reasons, for with the trifling exception of the weight which he laid upon the religious side of it, the same views upon the subject are held to-day.

~~And~~ On looking back on the three points, wherein they succeeded, nobody could deny, that it is a work of which any school can be proud, for not only will the usefulness of these translations etc. be felt far and wide, but also

the influence of the school itself will reach even to the
smallest thinker of future centuries,

EICHENDORFF & ROMANTICISM.

EICHENDORFF & ROMANTICISM.

R E S U M É.

critical work.
EICHENDORFF'S ~~IDEAS~~ ON ROMANTICISM.

We have already taken into consideration Eichendorff's views on each separate part and characteristic of Romanticism, so that it only remains for us to sum up these ideas by finding the most important elements common to them all, with remarks as to any particular effects. The strongest element, which penetrates his ideas on every subject is the religious, for it was that element which lay at the foundation of his romanticism, since the movement attracted him above all because it led men to study the literature of the Middle Ages, instead of the old classical mythology, which seemed to him heathenish, and because it set up feeling as the governor of our thoughts, in the place of reason, to which nothing is sacred.

This religious element is found already in the cause of the movement as a reaction upon the spirit of "die Aufklärung", which was the characteristic of the 18th century. It is also a part of his definition of Romanticism, as a peculiarity of the Christian peoples. Lastly, it lies in the chief mission of the school, which was to bring back to the old Church, those who had fallen away; the failure to carry out this mission was the chief cause of the decline of the School.

This earnest conviction could not but have the greatest effect upon his ideas in particular. Indeed, it was the underlying factor of each thought and criticism. For example, he was always very serious in his attitude to poetry, considering it a Divine gift, of

It is obvious that Eichendorff had by no means a philosophical mind, and indeed he had a great contempt for philosophy, as considered by itself. This is the cause of his misunderstanding of Kant. He only saw ^{the} his ruling quality of questioning everything, which quality impelled ~~him~~ ^{the latter} to investigate into every realm of thought, even those which before had been sacred by tradition, not recognizing the fact that Kant's work lay in destroying, in his search for truth, the old prejudices and superstitions, which were so general a few centuries ago, and in causing men to consider what they really did believe and know.

The love which Eichendorff bore to Nature was another phase of his religious element. He looked upon Nature as the work, hence the servant of Divinity, so that it must be regarded with veneration almost, and the sympathy for it heightened on remembering its close connection with humanity. It was on account of this, that he was so severe against the pantheistic tendency in Romanticism, which tended to look upon nature as Divinity itself. This religious element was also the connecting link between nature and symbolism, which fact is illustrated by what we have said above, nature being a symbol of what is divine and eternal.

Lastly the religious faith was what Eichendorff always looked for first of all in his criticism of other writers, and if it was not there, place amongst the foremost poets was not granted. This was the reason why he did not allow Goethe to be one of the masters of Romanticism, although he did not hesitate to acknowledge Goethe's

worth as a poet and as the author of "Wilhelm Meister". He was even harder with regard to Rousseau, who, in his words, maintained that the individual should develop and then make his own religion according to his nature.

The second most important element, which had its root in the first, is the poetic, since it is only by longing for higher things, that we can realise the nature of poetry; this element runs parallel with the religious. Like the first element, this one is also found in the cause of the movement, for it is natural that poetry should not exist during that period, when reason is ruler, but should wait to burst forth as soon as the required impulses are present. These impulses were found at the beginning of the 19th Century, on account of the fitness of the characteristics of the times and on account of the new literary activity, which had set in. The element is also found in the definition, since it was by means of poetry that the romantic spirit with its aims and aspirations was given expression. ^{other} The mission of the school was poetic, whilst it undertook the regeneration of the whole province of poetry, this mission being the one which the Romanticists fulfilled above all others.

This element also affected his views on the different divisions of Romanticism, since it was always for the poetic and the picturesque, that he sought. This is one of the reasons for his dislike of Philosophy, since it deals with reason and only founds a set of rules, having no sense for art or poetry. That one could be

a philosopher in the wide sense of the term, and also a poet like the French De Vigny never occurred to Eichendorff.

This poetic element had its root in the religious one, but it also influenced his attitude towards his faith. For example, his poetic soul was greatly attracted by the outward beauty and the mysticism of the Roman Catholic Church, and the two elements - religious and poetic - together, furthered his leaning towards symbolism although his symbolism never became so complicated as that of some of the other writers. We cannot lay too much stress upon this fact, as it shows the connection between his attitude towards religion and towards Romanticism, since otherwise his ideas upon religion would seem to have no place in this subject. It was the same with his attitude towards Protestantism, in which he only saw a negative, calculating spirit, distinctly prosaic and therefore with no sense for poetry.

Eichendorff ^{was} a poet of nature, both with regard to his ideas on the subject and his application of them, and as such, his mission was to find out all that was poetic in nature, in order to reveal its mysterious connection with human life. Hence there must be nothing artificial or conventional about Nature; it must be represented as it is, and has been for countless ages, around mankind with whom it sympathises. Thus only a poet is capable of even feeling all this.

The poetic element was always the second, for which Eichendorff looked in other writers, and any one who had neither a religious nor

apoetic sense fared badly in his criticism. Although Eichendorff criticised Goethe on account of his pantheistic tendency, yet he could not question his poetic talent. But in the case of Kant, one of his arguments against him and his teaching was his lack of poetic feeling.

In conclusion, it must be remarked that the religious element is not so noticeable in other members, as in Eichendorff. They all, without exception, recognised the significance of the School with regard to poetry, but most of them only considered that Romanticism was a cultivation of the feelings, the feeling for religion being merely a part of what was to be cultivated, without any special regard for the mission of Romanticism in that respect.

CRITICISMS AGAINST EICHENDORFF'S IDEAS.

Before leaving the subject of Eichendorff's ideas on Romanticism, we must take into account that various criticisms could be made against them by anyone, who is considering the question. It is only necessary to take the few which seem most apparent.

1. That he criticised his own school.

This is quite true, for, as we shall see, he did belong to the Romanticists, although some critics have since tried to dispute the fact. Not only was he a Romanticist by nature, but also he knew most of the other Romanticists personally, those belonging to the elder school, as well as those belonging to the younger; thus his

ideas were naturally influenced by their teaching. Moreover, being on intimate terms with such men as Fr: Schlegel, Arnim and Brentano, as well as Görres, it is not likely that he would criticise them harshly. This is apparent in his critical works, for he has only good words to say about those men, seeing no faults in them. Thus on some occasions, he had not sufficient insight; and this fact is true, not only with regard to his friends, but also with regard to some whom he did not know quite so well. For example, in the case of Kleist, a man worthy of the name of critic, would have recognized the fact, that Kleist possessed remarkable dramatic powers, and that his works will probably last longer than most of the literary work of the Romanticists. But Eichendorff only uttered the sentiments of the time in condemning him. The criticism is also true with regard to his ideas on the various parts of ^{Literature} ~~Romanticism~~ since he criticised each part from a Romantic point of view, without sufficient insight to detect the good and lasting work done by other schools, such as the classic School of Schiller and Goethe.

On the other hand, it must be noticed, that Eichendorff wrote his critical works in later life, after he had given up writing stories and lyrics, and when the enthusiasm for Romanticism had had time to cool a little, giving place to a religious zeal, which became more and more evident as he advanced in life. Therefore he would be better fitted in later life to criticise the School, than he was in his youth. It must be evident also, on examining his ideas

on Romanticism, how clearly he sees the reasons of the failure of the School, what special faults the leaders had, with the important result upon their works and also the good work, which was done by each member.

2. That he was too subjective.

This is quite true, and the results which this fact had upon his criticism, are quite obvious: he advocated his own views and could only see his own side of the question. Examples of this in his critical works are everywhere apparent, as in his criticism of Rückert, he applied the fact that cleverness in fashioning a beautiful outward form was one of the causes of the decline of Romanticism, thus placing Rückert amongst the mere imitators and followers of the School, without any praise for the beautiful outward form itself. This fact was also the cause of his laying such emphasis upon the religious side of the school, for, as we have pointed out, he wrote his critical works, when the importance of poetry had become only a secondary matter to him.

At the same time, we must acknowledge that his views generally coincided with what was best in the Romantic School, and also, that if the other Romanticists had kept their ideas so fresh, and their ideals so high, their work would not have degenerated as it did.

3. That he was narrow minded on the subject of Religion.

This criticism is perhaps more obvious and has more adverse results than the other two. All through his works, he advocated

Roman Catholicism and tried to show that the beauties which poets sought in Romanticism were to be found in the old Church. He always complained of the fact that there were no Roman Catholic poets worth mentioning, without acknowledging that the submissive, unquestioning spirit, which Roman Catholicism cultivates and even demands, is not likely to produce a poet, who must above all, long for something and suffer on that account, very often rebelling at the surrounding conditions, before he can attain the heights, to reach which he has striven for so long. As a balance against the Crusade in the cause of Roman Catholicism, was his misinterpretation of Protestantism. He did not see that both are necessary, since Protestantism often clears out the prejudices and ignorance, which are the inevitable results of unquestioning submission, and that it is just the longing, rebelling spirit which must produce the poet.

This charge is perhaps harder to defend than the others, and for that end, we must turn to his private life, where he was not so narrow minded as it appears from his works. As a striking proof of this, he never hesitated to make friends with anyone who was a Protestant, as Schôn for example, who was not only a Protestant, but also an enthusiastic follower of Kant. This friendship was not merely fleeting, but lasted until Schôn died.

EICHENDORFF'S LITERARY WORK.

We have only taken note of Eichendorff's novels and lyrics, when there has been something peculiar in the application of his

ideas, and as the criticism of his literary works in detail does not lie within our subject, it is only necessary to find out the most striking elements with any particular effects which they have upon his works, comparing them generally with his critical works. Eichendorff's fame rests chiefly on his lyrics, and on the novels: „Ahnung und Gegenwart“, „Aus dem Leben eines Taugenichts“, „Das Marmorbild“, and „Das Schloss Dürande“. He has also written several other short stories, which are only feeble imitations of his other works, or modelled on Goethe's „Wilhelm Meister“, but as they add nothing to his reputation, we will not discuss them here.

The most striking element in his works is subjectivism. In the same way as in his critical works, he advocates his own views, and indeed we might even say, that his literary works, above all, „Ahnung und Gegenwart“, are the illustration of his ideas. There are even passages in his literary works, which exactly correspond to passages in his critical works.

For example:

„Denn kein Dichter gibt einen fertigen Himmel; er stellt nur die Himmelsleiter auf von der schönen Erde.“

Ahnung und Gegenwart
p. 104 also
G.P.L. ii) p. 65 1 2

Another result of this subjectivism is that all his literary works, like those of the other Romanticists, are more or less autobiographic, and again we can quote the name of „Ahnung und Gegenwart“, as the best example. All his heroes have his

characteristics or are portraits of some of his friends, as he interpreted them, with a few of his own characteristics added. As for example, Viktor represents Ciupke, the old family chaplain and tutor; Leontin represents Brentano. It has been the work of several critics to try to find out the identities of his other heroes, and above all of his heroines, most of whom, ~~such as Rosa~~, are taken from life, ^{such as Rosa,} or out of other books, Erwin being without doubt, ^{a form of} Goethe's Mignon. This extreme subjectivism was also the cause of his inability to understand and to portray characters, opposite to his own such as Mephistopheles or Shylock, the delineation of a marked character such as these not lying in his power; in fact there are very few of his characters, which have even an individuality of their own.

The element in Eichendorff's literary works, which gives him a title to that fame he enjoys, and which also causes him to stand apart unrivalled even amongst the other German poets, is lyricism. In itself, it is a result of his subjectivism, since it is only in a lyrical manner that a poet can express his own ideas, aspirations and feelings. This element is found in both his literary and his critical works. Anyone who has read his „Geschichte der poetischen Literatur Deutschlands“, will have noticed his poetical, even lyrical method of expression, which lends such a picturesque note to it, especially when he deals with the early times. To attain this lyrical effect, his chief regard was naturally beauty, especially outward beauty; everything must attract and must be represented so as to appeal to everyone of us. It is on account of the simplicity and

and naturalness of his expression, by means of which he strove to reach his aim, that many of Eichendorff's lyrics have become so popular and are counted amongst the German folksongs, as for example „In einem ^kühlen Grunde“. In his literary works, which have all a lyrical nature, everything is descriptive rather than analytic, and we can quote as an example of this, a passage which describes the entry of the hero of „Aus dem Leben eines Taugenichts“, into the goal of all Romanticists - Rome.

„Unterwegs erfuhr ich, dass ich nur noch ein paar Meilen von Rom wäre. Da erschrak ich ordentlich vor p. 424. Freude. Denn von dem prächtigen Rom hatte ich schon zu Hause als Kind viele wunderbare Geschichten gehört, und wenn ich dann an Sonntagsnachmittagen vor der Mühle im Grase lag, und alles ringsum so stille war, da dachte ich mir Rom wie die ziehenden Wolken über mir, mit wundersamen Bergen und Abgründen am blauen Meere und goldenen Toren und hohen glänzenden Türmen, von denen Engel in goldenen Gewändern sangen. - Die Nacht war schon wieder lange hereingebrochen, und der Mond schien prächtig, als ich endlich auf einem Hügel aus dem Walde heraus trat und auf einmal die Stadt in der Ferne vor mir sah. - Das Meer leuchtete von weitem, der Himmel blitzte und funkelte unübersehbar mit unzähligen Sternen, darunter lag die heilige Stadt, von der man nur einen langen Nebelstreif erkennen konnte, wie ein eingeschlafener Löwe auf der stillen Erde, und Berge standen daneben wie dunkle Riesen, die ihn bewachten.

Ich kam nur zuerst auf eine grosse, einsame Heide, auf der es so grau und still war wie im Grabe. Nur hin und her stand ein altes, verfallenes Gemäuer oder ein trockener, wunderbar gewundener Strauch; manchmal schwirrten Nachtvögel durch die Luft, und mein eigener Schatten strich immer fort lang und dunkel in der Einsamkeit neben mir her. Sie sagen, dass hier eine uralte Stadt und die Frau Venus begraben liegt, und die alten Heiden zuweilen noch aus ihren Gräbern heraufsteigen und bei stiller Nacht über die Heide gehen und die Wanderer verwirren. Aber ich ging immer gerade fort und liess mich nichts anfechten. Denn die Stadt stieg immer deutlicher und prächtiger ^{vor} mir herauf, und die hohen Burgen und Tore und goldenen Kuppeln glänzten so herrlich im hellen Mondschein, ^{als ständen wirklich die Engel in goldenen Gewändern} auf den Zinnen und sangen durch die stille Nacht herüber."

In this quotation we have the usual motifs of Eichendorff: hills mountains and woods, moonshine and a general air of mystery arising from the buried town; in addition, similies scattered here and there. Almost always, and especially in "Ahnung und Gegenwart", we get, as in the passage quoted, a series of pictures, most of which have only existed in the poet's brain, portraying nature and men, with their different moods. There is very little real action in the novel, the characters merely coming and going, without any apparent cause or result, so that we can open the book almost at any

place and read just as much as we like. Indeed, we have the feeling that Eichendorff himself only ended the book because he thought fit, and that he could have written much more in the same strain. In the same way, he relates what his heroes do more than what they think, never developing a character or analysing the thoughts of any individual; this fact is also illustrated by the passage quoted above. A characteristic of all Eichendorff's stories, which heightens the lyrical effect, is the presence of the many beautiful songs which are scattered here and there, which different individuals sing at the slightest provocation.

We have already made sufficient remarks about the religious element, which pervades all his works, literary and critical, so that it only remains to notice the effects which it had upon his characters. Since all his heroes represent phases of himself, and he himself was always taken care of, therefore they too were in the end also taken care of. Indeed, it is surprising how good most of his heroes are, for they never doubt or rebel, but take everything as it comes, with the conviction that something will turn up in the end. This characteristic is betrayed in such sentences as:

„Das Unter ⁿ nehmen war gefährlich und gewagt, doch nahmen sie sehr vergnügt, Abschied von einander".	Ahnung und Gegenwart. p. 223.
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„Friedrich fühlte diesen gewitternden Druck der Luft und waffn n ete sich nur desto frömm ^r mit jenem Ernste und Mute, den ein grosser ² N weck der ^{er} Sal e gibt. Er warf sich mit doppeltem Eifer wieder	Ahnung und Gegenwart. p. 185.
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auf seine Studien, sein ganzes Sinnen und Trachten war endlich auf sein Vaterland gerichtet".

REASONS OF FAILURE.

In our consideration of the reasons of Eichendorff's failure, it seems most natural to treat of them from the point of view of his novels, as we have already dealt with the criticisms, which can be made against his ideas, and to take above all "Ahnung und Gegenwart" as our example, since that novel contains all the characteristics of which we shall speak.

The failing which draws our attention first on reading "Ahnung und Gegenwart", is that, as in the works of most of the other Romantics, there is an excess of just those qualities which he himself advocated, the qualities in this case being beauty and poetry. In other words, the work is too Romantic, taking it from Eichendorff's own point of view. This excess of beauty and poetry is shown in every way. In the plan of the novel everything happens as it should happen and at the most convenient time; nothing disagreeable or disastrous happens to the personages; nothing prosaic mars the steady flow of beauty and poetry from the first to the last chapter of the book. Also in his descriptions of nature, he did not depart from this rule, for nature ^{according to him} is always fair and smiling; even when there is a thunderstorm, there are always beautiful effects; his castles and mills are always situated in the most beautiful spots, generally

in the very wilds of Nature itself. It is the same also in his descriptions or rather delineations of characters, for everyone of his heroes are wonderfully beautiful and attractive in character; nobody ugly or repellent finds much sympathy at his hands. In thus carrying out his aim, of making his works as poetical and as beautiful as possible, Eichendorff forgot that the chief element in the novel, as he himself maintained, ought to be reason, with the result that if there had been more reason in his work, it would have been more successful.

This excess of beauty had a result, which is in itself a cause of this failure: his works are too far from reality. In this respect, „Ahnung und Gegenwart" does not attain its end of representing the period in which the poet wrote it, or in other words, reality, for after reading the book, we are liable to ask ourselves: what is the moral of the work? What new thoughts have we? How much better off are we after reading it? And to the first of these questions we must answer, - at the same time remembering that Eichendorff himself maintained, that novels with a moral and no other purpose are useless, - that we can find no moral for practical purposes, since the heroes are really no different inwardly in the end from what they were in the beginning; they have merely undergone a series of adventures which have touched them lightly, without producing any great climax in their lives, and in this way the work is unreal. This fact is important, since the second of Eichendorff's aims in this work was to develop the character of Friedrich. To the

second of these questions we must answer that we have no new thought in fact the work has not made us think at all; it has merely appealed to our feelings, by requiring sympathy, admiration, astonishment or fear as the case may be. This failure depends on the first, for if Eichendorff had treated any character psychologically, showing the effects, which the period and also the more immediate surroundings, had upon the hero, we should certainly have had some new thoughts. Had this been so, the work would have been more consistent with reality, for the study of any character will cause thought. Lastly, to the third of these questions we must answer, that we are no better off after reading the novel, for the poet has taken us away from reality, but in return, he has given us nothing for it, not even making us convinced about the world, which he himself has created, for everything in connection with the novel, whether nature or man, has a dreamlike atmosphere, which gives us a dissatisfied feeling of something being lacking in it.

We have ^{already} treated the subject that Eichendorff in "Ahnung und Gegenwart" failed to carry out his aims of representing the period in which he wrote, and of representing the inward development of the hero Friedrich,

~~and~~ ^{and} what we have said generally with regard to his failure in the portrayal of character on account of the excess of beauty and poetry and also on account of the lack of reality in the delineation can be also applied to this particular case. So that the reasons of Eichendorff's failure with regard to the novel are mainly caused

by his failure to carry out his two main objects. In reality, the work is autobiographic, the form being a convenient one in which he could portray various events and people, who had entered into his own life.

In conclusion we may say that the tests, which we have applied to the novel „Ahnung und Gegenwart" can be applied to all his works with more or less of the same results. Hence he failed on account of the excess of beauty and poetry and also on account of the lack of reality in his works, ^{lastly, on account of his inability to carry out his main part} ~~both~~ of which facts have particular results, which are in themselves minor reasons of failure.

WHEREIN HE SUCCEEDED.

It is easier to find out exactly the reasons of Eichendorff's success, after we have become quite clear as to the reasons of his failure, for that he did succeed and in some respects, is even now unrivalled, cannot be doubted. His most successful works and those which will be read by posterity are chiefly his lyrics and then in a secondary place, his three stories, „Aus dem Leben eines Taugenichts", „Das Marmorbild", and „Das Schloss Dürande". Since we have dealt with his critical works in detail, it is only necessary to say here that, although they are interesting in themselves, they are not read by posterity on account of those criticisms which we have discussed. Therefore, if we do not call those works successful, which are not read by posterity, we cannot add his critical works to the list of his successes.

The first point to notice, with regard to his success, but above all in his lyrics, is the spirit of the folksong, which pervades his works. In this respect he could only have been a Romanticist and a German. Thus his lyrics contain those qualities which are peculiar to the Germanic races. Let us take as an illustration of this the following well known lyric, which was originally placed in "Ahnung und Gegenwart":

DAS ZERBROCHENE RINGLEIN.

In einem kühlen Grunde
Da geht ein Mühlenrad,
Mein Liebste ist verschwunden,
Die dort gewohnet hat.

Sie hat mir Treu' versprochen,
Gab mir ein'n Ring dabei,
Sie hat die Treu' gebrochen,
Mein Ringlein sprang entzwei.

Ich möcht' als Spielmann reisen,
Weit in die Welt hinaus,
Und singen meine Weisen,
Und gehn von Haus zu Haus.

Ich möcht als Reiter fliegen,
Wohl in die blut'ge Schlacht,
Um stille Feuer liegen,
Im Feld bei dunkler Nacht.

Hör ich das Mühlrad gehen
Ich weiss nicht was ich will
Ich möcht am liebsten sterben,
Da wär's auf einmal still

In this we find all the characteristics peculiar to Eichendorff, such as the description of nature, closely connected with some human sentiment, the whole enveloped by an air of mystery even to the point of tragedy; all these characteristics are found in the German folksong. A fact which is important, is that Eichendorff in this respect carried out exactly what Arnim and Brentano advocated, the spirit of many of his songs resembling that of the songs contained in the collection: "Des Knaben Wunderhorn". In fact, as a lyricist, Eichendorff is unrivalled, even amongst the Germans - the race of lyricists, ~~Not~~ even excluding Goethe, for if we compare the lyrics of Eichendorff with the lyrics of Goethe, we shall find that Goethe's lyrics are not so simple, so natural, and so free from the influence of learning, as Eichendorff's are.

In all his literary works, it is noticeable that Eichendorff had few ideas and few motifs, so that the same ideas, such as the sympathy of nature for mankind, and the same motifs, such as wandering knights and poets, ruined castles and deserted mills, appear again and again in different parts of Europe in Italy and in Spain as well as in Germany with only a few differences. But where his originality lay, was in the method of treatment, and no one can deny that the dreamlike lyrical atmosphere, which lies over his works has a charm of its own and also

that the treatment is peculiar to Eichendorff. This originality is especially true with regard to his treatment of Nature, for no poet is so capable as Eichendorff, of portraying Nature with its different moods, especially that peculiar to spring, and the mysterious connections and sympathy, which exist between mankind and nature. Examples of this can be taken at random, such as:

Frühlings/dämmerung.

In der stillen Pracht

In allen frischen Büschen und Bäumen

Flüstert's wie Träumen

Die ganze Nacht.

Denn über den mondbeglänzten Ländern

Mit langen weissen Gewändern

Ziehen die schlanken

Wolkengrau'n wie geheime Gedanken,

Senden von den Felsenwänden

Hinab die behenden

Frühlingsgesellen, die hellen Waldquellen,

Die's unten bestellen

An die duft'gen Tiefen,

Die gerne noch schliefen,

Nun wiegen und neigen in ahnendem Schweigen,

Sich alle so eigen

Mit Ähren und Zweigen,

Erzählen's den Winden,

p: 177

Die durch die blühenden Linden
 Vorüber den grasenden Rehen
 Säuselnd über die Seen gehen,
 Dass die Ni^xßen verschlafen auftauchen
 Und fragen,
 Was sie so lieblich hauchen -
 Wer mag es wohl sagen?

In this poem we observe the mysterious preparations made by nature for the coming of spring, the effect of it being heightened by the form of the verse.

Der stille Grund.

Der Mondenschein verwirret
 Die ^yäler weit und breit,
 Die Bächlein, wie ver^uiset,
 G^ehn durch die Einsamkeit,

p: 309

Da drüben sah ich stehen
 Den Wald auf steiler Höh!
 Die ^finstern Tannen sehen
 In einen tiefen See.

Ein'n Kahn wohl sah ich ragen,
 Doch niemand, der ihn lenkt,
 Das Ruder war zerschlagen,
 Das Schifflein halb versenkt.

Ein' Nixe auf dem Steine
Flocht dort ihr goldnes Haar.
Sie meint', sie war alleine
Und sang so wunderbar.

Sie sang und sang, in den Bäumen
Und Quellen rauscht' es sacht
Und flüsterte wie in Träumen
Die mond/beglänzte Nacht.

Ich aber stand erschrocken,
Denn über Wald und Kluft
Erklangen Morgenglocken
Schon ferne durch die Luft.

Und hätt' ich nicht vernommen
Den Klang zu guter Stund!
Wär' nimmermehr gekommen
Aus diesem stillen Grund.

In this poem we must observe that nature' by her gloomy foreboding sympathises with the poet, over whom a spell is cast by the song of the elf, the spell only being broken by the sound of the bells, in themselves a sign of the presence of humanity.

A characteristic, which Eichendorff possessed in common with most of the Romanticists, is that he was no mere imitator, but developed according to his nature, absorbing just those ideas, which seemed fit, and in this way, carrying out exactly the view:

which he expressed on individualism. Perhaps one cause of this may be, that he never cared about fame and fashion, but sang as a true poet should, when he found he must, giving expression to those thoughts and feelings which occupied him at the time. This had inevitable results upon his works, all of which give us the feeling that he was sincere and earnest in what he wrote, and that in portraying nature and feelings as he did, he gave us exactly what he himself had seen and experienced. As an illustration of this we need only read the poem which he composed on the death of his child: "Das Kindlein spielt draussen im Frühlingschein." (p.239)

As a concluding remark, a characteristic which throws fresh light upon the reasons of his success, and which may be already obvious, is that his work is entirely free from those elements, which can be called decadent in the Romantic School, his failure lying in the fact that he carried out his views on Romanticism only too well in most points, and not in the fact that he allowed any particular characteristic to develop, so that it possessed him entirely as in the cases of Novalis and Tieck. Above all he kept his characteristics from first to last, free from any degenerating tendency.

EICHENDORFF'S place in the SCHOOL of the ROMANTICISTS:

The question naturally arises as part of our consideration of Eichendorff and Romanticism, as to what place he is entitled to hold in that school. A good many critics, such as Haym, assert that only the elders are entitled to the name, and so exclude him altogether; others, such as Ricarda Huch, assert that he only belongs to that period, which includes the decline of Romanticism. If we consider the Romanticists as belonging to one School, and ask ourselves what a school means in this particular case, we shall find that it embraces all those writers belonging to that period, who made a literary record of their experiences within the circle of their emotional inner life.

Further, it seems natural to divide the school into two groups, the elder and the younger, since the younger followed the elder from the point of view of time, and also since the elder introduced the new/ideas in most cases, while the younger generally applied them. Besides that, all the romanticists were acquainted at least with the works, if not personally with most of the others^{members,}, so that they naturally influenced each other's ideas. Thus the conclusion is, that the school should be extended as widely as possible, excluding no one to whom the definition is applicable.

The leaders themselves lent support to this definition by discouraging imitation. Everyone should think for himself and develop his own nature freely, without any special regard for

the others. Also they fought for freedom in this respect, asserting that there should be no arbitrary rules, which only restrain thoughts and deeds, each poet should make his own rules and give expression to his thoughts in that way which seems best.

The definition is applicable to Eichendorff, since in all his literary works, he gave a record of his experiences with regard to his inner emotional life, as well as any events which ~~have~~ happened to him.↗

(We have already taken note of the facts that he was educated in the Romantic atmosphere, that he was Romantic by nature, and lastly, that he fulfilled the demands of the leaders of the School in his works. Hence Eichendorff can in no way be excluded from the School of the Romanticists.

Now we can include Eichendorff in the School of the Romanticists, we must assign him a place amongst the other members, by finding out whether he belongs to the elder or to the younger group. To do this it is best to observe in what points he resembled them, and in what points he differed from them, from a general point of view and to draw the conclusion afterwards.

Wherein he resembled the Romanticists.

The first two points, which are most striking in consideration of this subject, and which brings him nearer to the elder group, are that he was a critic and also a translator, thus fulfilling two demands of the School. We have already dealt with him as a

critic; as a translator, he was more indefatigable than it appears, ~~For~~ even when he was at Heidelberg, he translated Goethe's "Wilhelm Meister" into Italian, and later on in life, he occupied much of his time in translating some of Calderon's autos (sacred plays.)

He also carried out in his works, what the leaders required with regard to the ruling quality, which should be feeling, in this way resembling the younger group. Indeed, there seems to have been something southern in his nature in this respect; moreover, we have already noted the fact that in his literary works, he appeals to our emotions rather than gives us food for thought. This is a weightier fact than it seems at first sight, for by it he carried out exactly what has been called the definition of Romanticism - "Seelenkultur".

If we descend to less important details we shall find that Eichendorff in his literary works has characteristics, which are common to all of them. As examples: they all loved what was strange and mysterious; Eichendorff did too. One of the chief characteristics of all of them was longing for something, generally indefinite; it was also one of Eichendorff's leading characteristics. Almost all cultivated symbolism, till it became the cause of their downfall; Eichendorff's work is full of symbols, but the excess of it was not the cause of his failure. Most of them looked for sources in the Middle Ages, and from the Romance literatures; Eichendorff had a particular veneration for the Middle Ages, and founded some of his tales and songs on Italian,

Spanish and French histories. Indeed, it is quite striking in how far Eichendorff had the characteristics common to all the other Romanticists when we sum up the facts.

Wherein he differed from the Romanticists.

The points in which he differed from the other Romanticists are above all to be found in his private life, since the reasons for them lie in his nature, which caused that he should bear a certain attitude to Romanticism and treat it in the way he did. Firstly, most of the others did their works and thought out their ideas with the utmost effort, only becoming Romanticists because the movement gave them what they sought. This was especially the case of Fr. Schlegel, who, according to Eichendorff, simply fought his way through the school. On the other hand, Eichendorff was educated in the atmosphere of Romanticism, which fact gave the final impulse to his innate Romantic tendency, and in none of his works can we find even a trace of effort; everything has an easy flowing style, because it was quite natural to him.

Secondly, religion at first had not an important place in the consideration of the other members. But later on, their thoughts had a religious tendency, because religion, and above all, Roman Catholicism, answered to their needs, by cultivating their feelings, but especially by means of symbolism. And finally they became so afraid of their own feelings, that they were very glad even to give up their lordship over them. Another cause of this religious tendency was that a gap had been left in their philosophy

for they had rebelled against reason, which required proofs, and became as a counter-result more and more convinced of the mysterious workings of fate. This led naturally to a great anxiety as to this fate, so also on that account, they became glad to give up even the last thread of responsibility regarding themselves. The result of these two facts was the inclination towards Roman Catholicism, which was so apparent in most of the members, but above all in those of the younger group. But none of these tendencies had the slightest effect upon Eichendorff, for he was a Roman Catholic by birth and education, and was so convinced about it, that he never fluctuated according to the literary tendencies of the time; besides that, it never even occurred to him to be anxious about his welfare.

Lastly, most of the Romanticists, and this is one of the gravest charges urged against them, were very unsettled in their daily life, perhaps as an indirect result of Fichte's philosophy, which urged subjectionism to such a great extent, that they became almost afraid of that little god within, and it was in trying to still its demands, that they led such a wild, unsettled life. On the other hand, Eichendorff stood furthest from the School in this respect. He was naturally quite and cautious and repelled by anything, which might have a disagreeable or even an unlooked for consequence. Perhaps the cause of this lay in the different attitudes towards individualism. Most of the Romanticists interpreted individualism as the cultivation of the feelings to the exclusion of anything else, and were annoyed if anything seemed

to hinder their efforts in this direction. But Eichendorff interpreted individualism as the free development of the nature of an individual, balanced by quiet religious faith and feeling for duty.

Thus in conclusion we can sum up by saying that Eichendorff had points in common with both the elder and the younger group, the elder in his criticism and translations, the younger in his ruling quality of feeling, but that he belonged to the younger group rather than to the elder, since he applied ideas more than introduced new ones, in this respect fulfilling the demands made by the elder group. Also with regard to time he belongs to the younger group rather than to the elder, since he was a comrade of Arnim and Brentano, but was under the influence of the leaders such as the Schlegels. Hence not only was Eichendorff a Romanticist, but he was also a member of the younger group.

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